

A B C OF JAPANESE ART

BOARD OF TOURIST INDUSTRY
JAPANESE GOVERNMENT RAILWAYS

CONTENTS

	PAGE
Foreword	5
Comparative Chronological Table	7
Painting	11
Sculpture	27
Industrial Arts	35
Ceramic Arts	35
Lacquer Wares	38
Textiles	39
Metal work	41
Architecture	45
Shinto Architecture	47
Buddhist Architecture	49
Castles	51
Dwelling Houses	52
Art Centers in Japan	55
Yamato the Earliest Art Center	55
Nara, the Second Art Center	59
Kyoto the Greatest Center of Art	65
Kamakura and Tokyo as Centers of Art	72
Nikko	78
Itsukushima Jinsha of Miyajima	81
Reiho-kwan Museum Kongobu ji and other Temples on Mt Koya	83
Chuson ji Monastery of Hiraizumi	86

This booklet has been prepared by Mr Noritake Tsuda
the author of Handbook of Japanese Art

FOREWORD

In Japanese art there are many things which inevitably appear strange to Western eyes. For example, subjects of Buddhist painting are almost unthinkable to Westerners. The greatness of Japanese-ink landscape painting is exceedingly difficult to understand because of the deep meaning which is hidden from those who have not been initiated into the mystery of Japanese landscape painting in black and white. In architecture there are different features which seem apparently useless. But they are admired for their beauty and intrinsic usefulness. Such architectural features are ironically described in a popular phrase as the "usefulness of the useless."

The student will first be attracted by curiosity. But then as he pays a little deeper attention he will discover what made the inherent meaning and intrinsic beauty of Japanese culture unique in the history of civilization.

On the other hand, the Japanese people are highly susceptible to foreign culture. This will be noticed throughout the whole of Japanese history, and this attitude is most clearly discerned in the vast field of her culture.

In the proto-historic bronze mirrors which are found in burial-mounds is seen the influence of the Chinese design of the Han Period. Some of the textiles remaining in the Hōryū-ji monastery and the Shōsō-in treasury at Nara have Persian designs, showing the influence of that country on Japan during the 7th and 8th centuries.

A unique example of the Indian Gupta style of painting

will be seen in the fresco painting of the Golden Hall of the Horyū-ji monastery. This can evidently be traced to the same original source as the wall painting of the cave temple of Ajanta in India. Intercourse with China was suspended by Japan when she had nothing further to learn from her. But it was re-opened when Japan again found it profitable to do. Such an attitude to China was most effectively carried out because of Japan's insular position.

In the middle of the 16th century intercourse with Europe was opened through the narrow channel provided by the Dutch traders. By them European pottery, paintings and other objects of art were brought to Japan. They were highly prized among the Japanese. As a result of this, such eminent painters as Shiba Kokan, Aōdo Denzen and others appeared in the 18th and 19th centuries in the world of painting.

COMPARATIVE CHRONOLOGICAL TABLE

Periods	Remarks
<p>Archaic Period : From stone age to the middle of 6th century. China, Han Dynasty 206 B.C.—220 A.D.</p>	<p>The Japanese Empire has already been consolidated and it may be called the period of primitive Shintō. However, proto-historic bronze mirrors found in burial- mounds have designs of the Han Period, proving Chinese influence on Japanese art.</p>
<p>Asuka Period : 552–645. China, Six Dynasties 265–589, Sui 590–671.</p>	<p>Period of early Buddhist art. In 552 Buddhism was intro- duced. Shōtoku Taishi (573–621) was the great patron of Bud- dhism. Chinese influence was first strongly felt in social life.</p>
<p>Nara Period : 646–793. China, T'ang¹ Dynasty 618–906. Fall of Sassanian Dynasty 661.</p>	<p>The capital was permanently established at Nara in 710. The Chinese art of the T'ang was greatly influenced by Indian as well as by Persian art, and it was soon felt by Japan.</p>
<p>Earlier Heian Period : 794–893. China, T'ang 618–906. Romanesque art 800– 1150.</p>	<p>The capital was removed in 794 from Nara to Heian (Kyoto). Chinese influence of later T'ang still continues. In 894 inter- course with China was inter- rupted. Tendai and Shingon, the two great sects of esoteric Bud-</p>

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	dhism were founded in Japan by Dengyo and Kobo This was the period of esoteric Buddhist art
<p>Later Heian Period 894-1185</p> <p>China, Five Dynasties 907-959, Sung 960-1126</p> <p>Notre Dame 1163</p>	<p>After the suspension of intercourse with China the nationalizing spirit developed and Japan began to assimilate the continental culture imported during the former three centuries thereby to express the taste and ideas of the Japanese. The head of the Fujiwara family came to play the most important role in the court and government and the art of this period was characterized by refined delicacy.</p>
<p>Kamakura Period 1186-1333</p> <p>China, South Sung 1127-1279 Yuan 1280-1367</p> <p>Gothic art 1150-1400</p> <p>Church of St Francis of Assisi begun Dante b 1265</p>	<p>China was again fully opened to Japan for trade and inspiration. The Zen sect of Buddhism was introduced and welcomed at Kamakura. Kamakura art was realistic under the inspiration of the martial spirit and new religious movement.</p>
<p>Muromachi Period 1334-1573</p> <p>China Ming 1368-1643</p> <p>Early Renaissance 1400-1500 Michelangelo b 1474 Raphael born 1483 Discovery of New</p>	<p>The new Shogunate government was established in Kyoto by Ashikaga Shogun, and Kyoto became once again the center of Japan's civilization. The eighth Shogun Yoshimasa, was known as the patron of art. In 1542,</p>

Periods	Remarks
World, 1492. Sea route to India from Europe, 1498.	Antony de Moto, a Portuguese, came to Japan and in the following year Mendes Pinto brought guns to Japan.
Momoyama Period: 1574-1614. China, Ming 1368-1643. High Renaissance, 1500-1600.	The first half of the second period of nationalization. At the beginning, Oda Nobunaga took the place of the Ashikaga family but soon afterwards he was succeeded by Toyotomi Hideyoshi. The Momoyama art was the creation of Hideyoshi's taste and lofty imagination. It was characterized by a grand scale, magnificent form and bright colors.
Edo Period: 1615-1866. China, Ch'ing 1644-1911. Late Renaissance 1600-1800. Baroque Rococo.	The latter half of the second period of nationalization. In 1603, Ieyasu became Shogun and established his Shogunate in Edo (Tokyo) Japan remained closed to outside influence until feudalism was abolished in 1867. During this period literature and arts made their first remarkable progress among the masses
Meiji-Taishō Period: 1867-1926. China, Republic 1912- World War, 1914-1918	The Imperial sovereignty was restored in 1867 by the retirement of the last Shogun of Tokugawa, and the new era was inaugurated with the removal of the Imperial residence from Kyoto to Edo in 1868, and the city changed its name to Tokyo.

Periods	Remarks
	Intercourse with the West was opened again and the people welcomed everything new from the West and even ignored their native culture. But later on they were to return to things purely Japanese, as reaction set in.
Shōwa Era 1927-present time	Japan is now in daily touch with Western culture, but she is showing once again to strengthen her national spirit. She is showing increasing creative ability in her social life and in all branches of her culture.

PAINTING

If Western people expect to discover any work of realistic merit in Japanese painting they will be disappointed. This is because imagination and suggestiveness are more prominent in Japanese painting than in Western painting.

The lines, colors, *nōtan* (*chiaroscuro*) and space compositions are used more for externalizing subjective imagination, and not so much as the means for producing realistic forms of things as in Western painting.

Beginners are therefore advised to see as many examples as possible of various pictures produced in different ages. Japanese paintings of each age have their respective characteristics and special interests of their own days as in foreign paintings. Lines, colors, *nōtan* or *chiaroscuro* have their own expressions of different cultural background in various ages.

Western critics may think that Japanese painting is a mere imitation of Chinese painting. But this is not true. Japanese painters no doubt received a great influence from Chinese painting, but they created their own to express their own ideas as fostered by their cultural environments.

Subjects of Japanese painting are doubtless often puzzling to foreign students of Japanese art. Here, Japanese landscape painting greatly differs from the landscape painting of the West. The imagination and technical skill worked into Japanese landscape paintings are naturally derived from Japanese thought which cannot fail to appear strange to Westerners.

The most difficult of all subjects are those of Buddhist paintings. Their colors, lines and forms have a symbolic

meaning inherent to Buddhism

In the following pages some prominent examples of Japanese painting developed in different ages will be selected and described to help the readers to appreciate Japanese painting

The most primitive of Japanese paintings is found on the walls of chambers of burial mounds built in the Archaic Period on Kyushu Island. They consist mainly of totemic symbols and geometric patterns in red green white and yellow

In the middle of the 6th century Buddhism was introduced through Korea and the new style of painting was brought in with many other new crafts. The most prominent example of early Buddhist painting is that on the panels of Tamamushi no zushi shrine which was done in the reign of the Empress Suiko (592-628) and is still preserved in the Golden Hall of the Horyu-ji monastery near Nara. The picture shows landscapes and Buddhist figures whose faces and limbs are slender and whose coloring is quite simple. These are characteristic features of the Chinese school of Six Dynasties (Fig. 1)

In the 8th century painting made a new and noteworthy development under the influence of the Indian chiaroscuro style introduced from the Tang Dynasty of China. The best example of this style will be seen in the famous fresco of the Horyu-ji monastery. The style closely resembles the wall painting of the Cave temple of Ajanta in India. The figures in this painting are rotund and human while those of the preceding period were romantic and transcendental (Fig. 2)

However the highest and most representative example of this period will be found in the figure of Kichijo-ten the

Goddess of Beauty, painted in rich colors on a hempen cloth. (Fig. 3) The Goddess appears a noble lady. Her curved eyebrows, full cheeks and graceful pose suggest beautiful womanhood as conceived by the Chinese of the T'ang Dynasty. In this picture, human beauty is blended with spiritual joy in earthly feeling. The painting is owned by the Yakushi-ji monastery, but now preserved in the Imperial Household Museum at Nara.

In the 9th century, a new style of painting was brought in with the introduction of Chinese esoteric Buddhism. The style developed along the lines of the Buddhist pictures which were painted by priest-painters of high rank.

Ryōkai-mandara of Jingo-ji, portraits of Ryūmyō and Ryūchi, both preserved in the Onshi Kyoto Museum of Art; the twelve figures of *Jūni-ten* from the Saidai-ji monastery in the Nara Imperial Household Museum; and the famous Red Fudō owned by the Myō-ō-in chapel on Mt Kōya (Fig. 4); are all representative examples of the painting of the Heian Period. The broadness of composition and the outlines of figures, drawn with the so-called "steel cord" (*tessen*) lines, are the characteristic features of these paintings.

As the court nobles in the later Heian Period (894-1185) had peace, wealth and political power, then naturally sought pleasure and comfort and were mindful of etiquette and ceremonies. Yet they were deeply religious, and their faith was keenly attracted by the Pure Land doctrine, in place of the philosophical doctrine of Shingon and Tendai which had prospered in the preceding century. But their interests mostly consisted of incantations of the scriptures, along with a pompous ritual. The picture representing Amida, the main Buddha of the Pure Land and his attendant Bodhisat-

tras, all descending from the heavenly Paradise were most popular among them. The contour delicate lines and refined color scheme of such Buddhist paintings visually expressed the people's passive attitude towards life.

The most typical example of such a subject is that famous painting representing Amida and the Twenty-five Bodhisattvas which is preserved in the Reihokwan Museum on Mount Kōya, and is attributed to the priest Eshin who founded the Pure Land doctrine, and who is well known as the priest painter of that subject. The outlines of all the sacred figures are built up entirely with fine delicate lines drawn with wonderfully regular power, and colored red. The main figure is handsomely decorated with designs in fine cut gold. But in all the figures of Bodhisattvas much human expression will be seen in their faces and bodies, as well as in the designs and colors of the costumes influenced by the court life of the day. The variety of colors and the graceful forms of the sacred figures mark the full glory of the feminine beauty characteristic of the later Heian Period (Fig. 5). Such was the vision of the next world which appealed to the heart of the court nobles of the day. The following pictures are also important examples of Buddhist paintings of the later Heian Period.

Amida Triad with a Boy Attendant, from Hokkeji nunnery. This is mounted as a *kakemono* in three pieces and preserved in the Nara Imperial Household Museum.

Fugen Bosatsu or the Bodhisattva of All Pervading Wisdom, mounted as a *kakemono*, colored on silk, owned by the Tokyo Imperial Household Museum (Fig. 6).

Amida and Bodhisattvas painted on door panels of Hōdō or the Phoenix Hall Uji near Kyoto.

The painting of purely lay subjects made for the first

time great development in the 10th century. Four picture scrolls illustrating the famous novel called *Genji-Monogatari* written by Murasaki Shikibu, still remain, one being owned by Baron Masuda and the rest in the Tokugawa Museum of Fine Art at Nagoya. They are unique examples of the pictures portraying the life of the nobility of the Heian Period, and representative of pictures developed entirely after the taste of Japanese nobles. Their outstanding characteristic is the beautiful contrast of gay coloring with fine delicate lines of the human figures, while the general effect is quiet and full of refined feminine beauty (Fig 7).

Other important examples, in which a similar style of painting may be seen, are found in illuminated manuscript copies of Buddhist scriptures dedicated to the Itsukushima shrine by Taira-no-Kiyomori, some of which are preserved in the Onshi Kyoto Museum of Art, and also in the sutras written on fan-shaped paper, owned by the Shitennō-ji monastery in Osaka, and similar sutras owned by the Tokyo Imperial Household Museum.

It was also in the later Heian Period that there appeared some artists who specialized in painting, and several schools of painting developed—the Kōsō school in which Hirotaka was most eminent; the Takuma school, the founding of which is attributed to Tamenari; the Kasuga school, most of the names of whose members are unknown; and the Tosa school founded by Fujiwara Motomitsu.

The political change and the re-opened intercourse with China in the Kamakura Period (1186–1333) gave a new impetus to the development of painting. The most characteristic features of the new style of painting were the realism in form and color, while the lines are full of life and

activity

The painting produced in the Kamakura Period may be classified conveniently into three different kinds. Buddhist paintings, portraits and picture scrolls. In painting these different kinds of pictures new and old styles were combined, and the definite style known by the name of *yamato-e* was thereby developed.

Yamagoshu no Mida or the Amida Triad rising over the Mountain, from the Konkai Kōmyōji monastery, and preserved in the Onshū Kyōto Museum of Art, is an example of old style painted in the early Kamakura Period (Fig. 8).

The figures of Jūni ten, or the Twelve Devas preserved in the Tōji monastery at Kyoto, are representative examples in which may be studied the new style of Buddhist paintings which the Takuma school developed under the influence of the Sung style of China (Fig. 9). The lines are vigorously accentuated by an undulating touch of the brush while the lines of the old school were drawn with restrained power. The colors are magnificent and full of contrasts. The air of tranquillity that prevailed in the preceding style was now transformed into one of movement.

In this period the most conspicuous development was made in the production of picture scrolls or *emakimono*. They were purely Japanese in their development, and were full of life in their vivid rendering of historical, legendary, and religious subjects, and the lives of venerable priests. In rolling out little by little by hand, the sequence of the story appears in succession with the writing descriptive of pictures as if it were a primitive moving picture. The extant examples of such scrolls are so numerous that this period is called the age of picture scrolls.

In the Imperial Household collection is one of the most famous picture scrolls. It is called Kasuga Gongen Reiken-ki, or the Miracle Records of the Kasuga Shrine (Fig. 10). It was painted by Takashina Takakane and is composed of twenty scrolls. It contains very realistic representations of customs and manners of the time, and this scroll is one of the representative picture scrolls produced in the later Kamakura Period. Makura no sōshi *emaki* is also a rare example, part of which is reproduced on the cover.

The culture developed in the Muromachi Period (1334-1573) was closely associated with the doctrine of Zen Buddhism, and its characteristic feature is distinctly shown in painting.

At the beginning of this period, the new style of Chinese painting of the Sung and Yuan Dynasties were studied by such priests of Zen Buddhism as Kaō, Mokuan, Minchō, Josetsu, Shūbun and Sesshū. Among them Sesshū was the greatest landscape painter in the Chinese style.

Generally speaking the paintings produced by them were highly charged with purity, simplicity and directness, the elaborate coloring and delicate curves of Heian and Kamakura periods being discarded for simple ink sketches. The subjects which attracted their interest were mostly landscapes, birds and flowers. According to the ideal of Zen artists, beauty or the true life of a thing is always hidden within rather than expressed. What they tried to do was not to display all that is seen, but to suggest the secret of infinity because of the limited power of any elaborate portrayal in revealing the infinite life and power of nature.

Therefore, the work by great masters of this school does not represent nature itself, but the expression of their ideals of nature. To them, it seems, there was neither high nor

of architectural decoration, was applied mostly to walls and sliding screens at the partitions of rooms. Popular subjects painted on them were pine, cherry, plum and willow trees of lofty forms, and flowers and birds in rich colors on goldleaf.

Such taste and gratification of military nobles were most ably carried out by Kanō Eitoku (1543-1590), the grandson of Motonobu, and Sanraku (1559-1635), the son of Eitoku in law.

Eitoku's forte was the grandeur of his work. His style was filled with life and animation, with the dazzling brilliancy of colors expressing the heroic spirit of the times. One excellent example of his work is in the Imperial Household collection (Fig. 13). It is a pair of screens, on which lions are painted on gold leaf. The lions are fabulous in form but royal in aspect. The broad and gigantic composition and bright coloring well represent Eitoku.

The following are famous paintings attributed to Eitoku —
Sliding screens with large snow clad willow trees in the Hinnaku Nishi Hongwanji monastery, Kyoto,

Folding screen with *hinoki* tree, Tokyo Imperial Household Museum,

Folding screen with a hawk on a pine tree, Tokyo Imperial school of Fine Art.

Sanraku (1559-1635) excelled in painting colorful pictures that adorned walls and sliding screens. His works are not so large as those by Eitoku, but they are more decorative. One of the best of his works is in the Tokyo Imperial Household Museum. It is a pair of screens painted with Chinese figures. Another excellent example of his work, representing trees, flowers and tigers, will be seen in the interior decoration of the Tenkyū-in chapel of the Myōshinji monastery at Kyoto (Fig. 14).

low, noble nor refined They tried to see in a single flower or spray of bamboo the eternal life which permeates man and nature alike, and then they strove to catch it with simple, bold strokes of their brush but with little color

Fig 11 reproduces his masterpiece representing a landscape under snow It is sublime in feeling there is a grandeur and power in its lines

About the same time as Sesshu there lived other masters who excelled in landscape painting They were Nōami, Geiami, Sōami, Jasoku and Kanō Masanobu They all studied the style of Shūbun and developed their own art

However, Kanō Masanobu (1453-1550) originated the Kanō style His son Motonobu was the most celebrated master painter in the later Muromachi Period Motonobu did his best to bring the Japanese and the Chinese styles into perfect harmony, and he established the principle of the Kanō school that had been founded by his father Masanobu He painted landscapes on a large scale and mostly on sliding screens or interior walls for decorative purposes His greatest and most representative works are the pictures painted on the sliding screens in the rooms of the Reion in of the Myōshinji monastery at Kyoto The pictures have been peeled off and mounted as forty nine *lakemono* Some of them are preserved in the Onshi Kyoto Museum of Art and in the Tokyo Imperial Household Museum In the Tōkai-an chapel are also owned excellent examples of his work (Fig 12)

The decorative painting initiated by Masanobu and Motonobu made a striking development in the Momoyama Period (1574-1614), in which the magnificence of forms and the brightness of colors were appreciated by Hideyoshi and his generals The Momoyama painting, developing in the field

of architectural decoration, was applied mostly to walls and sliding screens at the partitions of rooms. Popular subjects painted on them were pine, cherry, plum and willow trees of lofty forms, and flowers and birds in rich colors on goldleaf.

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At the Chijaku in monastery at Kyoto there also remains a magnificent picture attributed to him, representing a cherry tree in full bloom (Fig 15)

Besides Eitoku and Sanraku Kahoku Yusho Soga Choku an Unkoku Togan and Hasegawa Tohaku were also master painters of the Momoyama Period

In the 17th century the center of painting was removed from Kyoto to Edo owing to the new establishment of the Tokugawa Shogunate government at Edo (Tokyo)

The master painters of the Kanō school still kept up the highest position in the world of painting all through the entire period of Edo. Among them Tannyū (1602-1674) was the greatest master. He was highly interested in the various styles of painting and mastered almost every branch of it. Finally, he effected a radical modification in the accepted canon and gave a new life of great elegance and delicacy to the old Kanō style. His success won him the honor of being the last one of the three greatest Kano masters the other two having been Motonobu in the Muromachi Period and Eitoku in the Momoyama Period. In Fig 16 is reproduced one of his paintings which is owned by the Tokyo Imperial Household Museum.

Besides Tannyū, Naonobu Yasunobu, Kuzumū Morikage and Tsunenobu were also known as master painters of the Kanō school. But all the rest were simply bureaucratic painters strictly clinging to their traditional styles.

However, the paintings which appealed most to the people were the decorative and genre paintings. They represent the esthetic feeling of the masses.

The genre painting initiated by Matahei includes two kinds of pictures one of which is painted by hand, and the other printed from blocks which is known by the name

ukiyo-e prints It was, however, the *ukiyo-e* prints that first aroused the interest of Westerners in Japanese art The favorite subject of the *ukiyo-e* print was famous beauties of the Yoshiwara or the gay quarters Next in favor came the representation of actors

Hishikawa Moronobu (1638-1714) was the first great master who contributed to the development of both colored paintings and primitive prints of *ukiyo-e* He was specially fond of painting professional beauties, scenes of flower viewing parties and popular customs and manners in general In the Tokyo Imperial Household Museum is a picture scroll which contains a number of his works painted at different times in colors on silk (Fig 17)

In the early 18th century, there developed a school called Kwaigetsudo, the artists of which usually painted by hand the professional beauties of the Yoshiwara The founder of this school, Kwaigetsudo Ando and his followers, usually painted a woman alone, but sometimes added a shorter woman beside a tall one (Fig 18) Miyagawa Chōshun (1686-1756) was another famous painter who excelled in beautiful color painting His followers also for the most part did not produce color prints

In the middle of the 18th century the *bem-e* color print was produced The principal color of the *bem-e* print is a soft vegetable pink The pink is generally used in contrast with green, yellow and some other colors Okumura Masanobu (1690-1768) and Ishikawa Toyonobu (1711-1785) were outstanding painters who produced a number of fine *bem-e* prints

After *bem-e*, *nishiki-e* or "Brocade Picture" developed In *nishiki-e* are so skilfully used a number of different complimentary hues and tints as to give a complicated, yet

a charmingly harmonious color scheme as a whole. In the development of brocade prints Suzuka Harunobu (1718-1770) was the most meritorious pioneer painter. His style was studied further by Isoda Koryusai and Ippitsusai Buncho. The later 18th century was the golden age of brocade prints. In this golden age appeared such able masters as Katsukawa Shunsho, Toshusai Sharaku, Torii Kiyonaga, Kubo Shumman, Kitagawa Utamaro and Hosoda Eishi. The favorite subjects painted by these masters were usually beauties or actors. In Fig. 19 is reproduced an example of Harunobu's work. He did not try to paint the real faces of individuals. His figures are highly idealistic and look like fairies who have just stepped out from the land of dreams. He tried to express their mental attitudes. To contrast his beauties, compare the beauty by Torii Kiyonaga (1753-1815) whose beauties are more realistic. His clothes envelop real women, not dreamy or ephemeral creatures like Harunobu's. Harunobu's creations are much more spiritual, more or less celestial, while Kiyonaga's beauties are more human and sensuous in form and color (Fig. 20).

In the early 19th century the art of engraving progressed even more, and the subject treated by *ukiyo-e* painters extended to much broader fields. Landscapes, flowers and birds and contemporary customs and manners became favorite subjects. Noted painters who flourished in this period were Katsushika Hokusai, Utagawa Toyokuni, Utagawa Kumsada, Utagawa Kuniyoshi and Ando Hiroshige.

Parallel with the *ukiyo-e* painting the school of decorative painting developed remarkably. The school was initiated by Koetsu and Sotatsu in the earlier Edo Period, and culminated in the art of Korin in the Genroku era (1688-1704). The pictures by Sotatsu are rather simple, but full of

originality His lines are usually lightly drawn in black ink and then have graceful curves, giving a soft and soothing feeling to his pictures The most characteristic feature of his painting was its unique color scheme He showed marvelous ability in contrasting various colors with black ink, and made his pictures highly decorative In Fig 21 is shown one of his masterpieces painted on a fan shaped paper Kōrin (1653-1716) was deeply indebted to Kōetsu and Sōtatsu, and became the most famous decorative painters in the Genroku era, the golden age of luxury for the commoners in the Edo Period He left us quite a number of his masterpieces One of them, owned by Count Tsagaru in Tokyo, is shown in Fig 22 After him, Hoitsu (1759-1828) mastered Kōrin's style In the Tokyo Imperial Household Museum are his representative works They are mounted as two picture scrolls painted with flowers and birds of four seasons in rich colors on silk (Fig 23)

In the 18th century there developed Literati painting (Nangwa, also called Bunjingwa) This appealed to the Chinese classical scholars The painters of this school mostly painted landscapes, but they were fond of painting the impressions which Nature inspired in them The chiaroscuro in ink plays an important part in their pictures, and they have usually poems in Chinese inscribed above their pictures The expression of poetic thought in black and white or light coloring was highly appreciated by the men of Chinese classical literature

The following are the master painters of this school

Gion Nankai (1677-1751), Sakai Hyakusen (1698-1753), Taiga dō (1723-1776), Fig 24, Buson (1716-1783), Fig 25, Tanı Bunchō (1764-1841), Chikuden (1777-1835), Kwazan (1793-1841)

On the other hand, the realistic beauty of nature was also studied by painters of the Maruyama and Shijo schools, and attracted the interest of the general public. Ōkyo (1733-1795) founder of the Maruyama school, exhaustively studied from life people, flowers and birds, and became a great master of realism. He appears to have been the first to apply to Japanese painting the laws of perspective as developed in the West. In Fig 26 is reproduced one of his masterpieces. He left a number of excellent works which are listed as national treasures.

The Shijo school was founded by Goshun, or Matsumura Gekkei (1752-1811), who was also a master painter of realism. Among his students were Keibun (1779-1843), and Toyohiko (1773-1845), who were noted painters.

Contemporary painting may be divided into two kinds, viz native and Western styles. But we are here interested only in the genuinely Japanese style. However, the contemporary painters of native style do not cling only to such old native styles as Tosa, Kanō or Maruyama, but they study as many styles as they care, either native or foreign, to create their own styles.

In the Imperial Academy of Fine Art (Teikoku Bijutsu in) is the department for Japanese style painting. The members of the Academy consist of Japanese artists with distinguished careers, who are appointed for life. Those in charge of Japanese painting divide themselves into two groups, one group of artists living in Tokyo, and the others in Kyoto. Those members in Tokyo are Kawai Gyokudō, Yokoyama Taikwan, Yūki Somei, Araki Juppo, Komuro Suun, Matsuoka Eikyū, Kobayashi Kokei, Kawabata Ryūshi, Kaburagi Kiyokata, Yasuda Yukihiko, Maeda Seison. Those

in Kyoto are Takenouchi Seihō, Hashimoto Kwansetsu, Nishimura Goun, Nishiyama Suishō, Kawamura Manshū, Matsubayashi Keigetsu and Kikuchi Keigetsu.

Besides the Imperial Academy of Fine Art, there are several important art organizations for the advancement of Japanese style of painting. They are the Nihon-Bijutsuin, or the Institute of Japanese Art, presided over by Yokoyama Taikwan, the Seiryū-sha founded by Kawabata Ryūshi, etc.

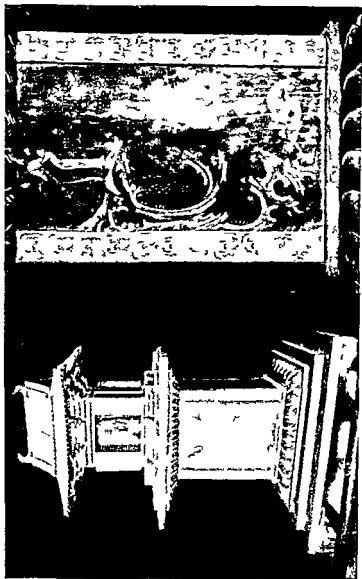




Fig 2 Part of the Fresco of Horyu ji Monastery



Fig. 3 *Kachijō ten* of Yakushi ji Monastery



Fig 5 *Amida and Twenty five Bodhisattvas*



Fig 6 *Fugen Bodh sattva*
Tokyo Imperial Household Museum



Fig 8 Yamagoshi no Mada, Konkai Komyo-ji Monastery

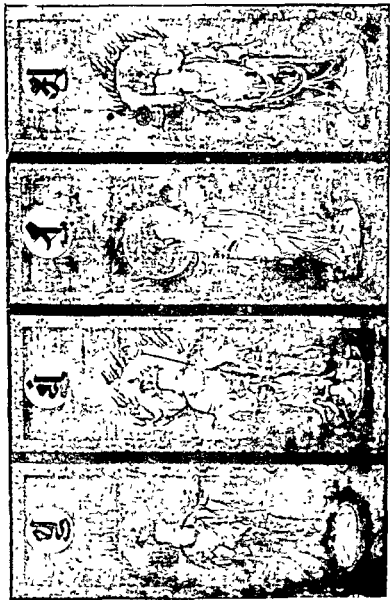


Fig. 2. Four of the Figures of *Jūni-ten*, Tōji Monastery

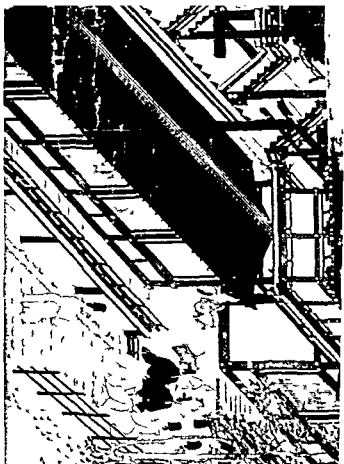


Fig 10 Scene from *Kaiunga Gongen Reikenki* Picture Scrolls



Fig 13 One of the Pair of Screens, by *Estoku*

Fig. 14 Painting on Sliding Screens Tenkyu in Chapel





Fig 15 Painting on Sliding Screens Chijaku in Monastery

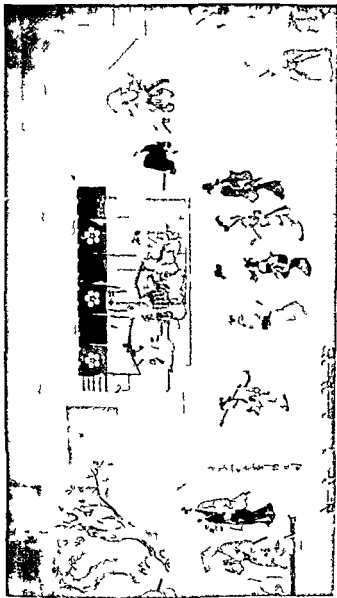


Fig 17 Customs and Manners by Moronobu



Fig 18 An Example of *Kwa get u do s* Works



Fig 19 An Example of *Harunobu's* Works



Fig 22 Screen with Plum Tree by Kōrin

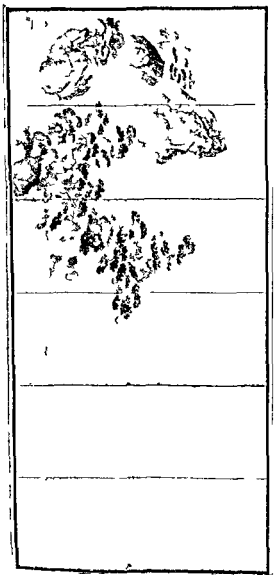


FIG 24 An Example of *Taiga do i* Works

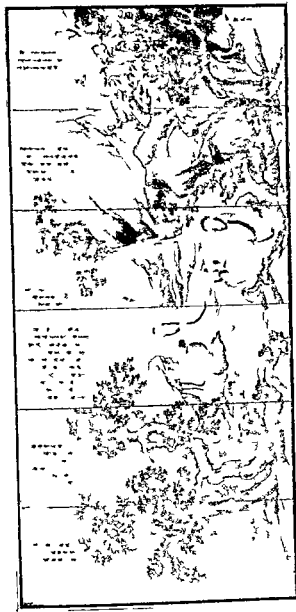


Fig 25 An Example of *Bison's* Works



Fig 26 An Example of *Okyer* Works

SCULPTURE

Before the introduction of Buddhism, in the middle of the 6th century, Japanese sculpture seems to have been quite simple and archaic in its material and technique. There remain only stony objects stuck on burial mounds built in the proto historic period. They are crude terra cotta figures, as will be seen in Fig. 27, which is one of the examples preserved in the Tokyo Imperial Household Museum.

It seems that highly-developed Buddhist figures in bronze and wood were produced quite suddenly in the first half of the 7th century. Some representative examples of these early Buddhist figures still remain in the Horyū-ji monastery in Yamato. They were mostly produced in the reign of the Empress Suiko, because of which they are known by

It is extremely slender and tall, almost transcendental in form and height. When compared with the former example, this expresses much more delicacy and the curved rhythmic beauty of lines. The wooden figures of the Suiko sculpture were carved out of a single block of wood, and always decorated with colors or brightened with gold-foil.

In the second half of the 7th century there developed a new style of sculpture due to the influence of the Gupta style of Indian sculpture which was introduced into Japan through China. The style and form of this new school is very different from that of the Suiko sculpture, and it is known by the name "Hakuhō sculpture." It has curves much fuller and more rounded, illustrating more human life. The bronze statue of Shō-kwannon (Fig. 30) in the Yakushi-ji monastery is an important example of this new style, produced in Japan. Its posture is stern and majestic, and the form of body is realistic. The thin transparent drapery is so filmy that one may feel the pulsating warmth of the body. Such gracefulness is the most conspicuous feature of the Hakuhō sculpture of the Hakuhō era (645-709).

In the history of Japanese sculpture there were two golden ages. The first in the 8th century, which is known by the name "Tampyō sculpture," and the second is the "Kamakura sculpture" in the 13th century. In the first golden age a striking development was made with new media of clay and dry-lacquer under the influence of the T'ang sculpture of China. In these media almost perfect beauty of human form was visualized with spiritual dignity. There still remain a number of such masterpieces in some monasteries in Nara and its vicinity.

In the Hokke dō (Sangwatsu-dō) chapel of Tōdai-ji are two

figures representing Nikkō and Gwakkō, which stand on either side of the main figure of the chapel. Both are representative masterpieces made of clay in the 8th century. Their planes, lines and volumes are beautifully formed by fine clay merely hardened with drying, assuming a beautiful silvery gray color. The well-rounded and quiet classical repose expresses inner spirituality. The refined dignity of the divine face, which is miraculously combined with human beauty, is not surpassed by any other statue in the world (Fig. 31). Indeed, in this piece the plastic genius of Nara sculptors is most skilfully carried out. A number of examples of other masterpieces in clay will be found in the Nara Imperial Household Museum, the Kaidan-in chapel at Nara and in the Hōryū-ji monastery near Nara.

In the sculpture of dry-lacquer statue, different methods were used. However, the most practical of all the methods was the so called "hollow statue" process, in which a model of clay was made and covered with lacquered cloth. When both the clay and lacquer had hardened, the inside of the figure was dug out, leaving a hard shell, which would neither warp nor split. On the surface thus obtained were elaborated all the details of the statue by lacquer mixed with *makkō* or powdered incense wood. Excellent examples in dry-lacquer may be seen in the Nara Imperial Household Museum. Among them are four of the ten great disciples of the Buddha Shaka-muni which are owned by the Kōfuku-ji monastery. They are successful in representing individual personality, as will be seen in the one reproduced in Fig. 32.

In the Hokke-dō chapel at Nara, and the Tōshōdai-ji and the Shōrin-ji monasteries near Nara, will also be found some masterpieces of dry lacquer work.

In the 9th century a notable development was made in wooden sculpture, and the clay and dry lacquer, which were very popular with the Tempyō sculptors, declined and finally died out. Those wooden statues produced in the 9th century are lofty, sublime and inspiring, and in their technical finish there are two kinds. One is embellished with colors on gesso ground or laid over with gold leaf on lacquered ground. The wooden figure representing Nyoirin Kwannon, which is enshrined in the Kwanshinji monastery in Kawachi, is an excellent example which was once adorned with colors, although they are now almost gone (Fig. 33). The work is marvelously successful in rendering his mystic power. It has grace of form and expression, and though it has six arms it does not give any impression of being grotesque.

Another kind is finished entirely in wood, and makes use of the color of wood to obtain a beautiful finish. The statue produced by this method is called *dan zō*. One of the excellent examples of this technique is the Eleven-headed Kwannon enshrined in the Hokkeji nunnery near Nara (Fig. 34). The figure is carved out of sandal wood. The form of the body is excellent, and harmoniously blends with the noble beauty of the main face, while the carving of its folds of drapery is sharp and deep, admirably expressing the spirit of the age.

In the following three centuries, viz. 10th, 11th and 12th, the sculpture was somewhat eclipsed by the prosperity of painting. However, in its technique a new method developed in wooden sculpture which was usually carved out of one block of wood. The new method was a joinery structure. The head was carved separately and inserted in to a part of the neck, the body was composed of three parts,

and the hands and arms also were carved separately and then dove tailed into the body

Those statues produced in these three centuries are called "Fujiwara sculpture" after the age known as the Fujiwara Period (or later Heian Period). The characteristic features of the Fujiwara sculpture are the round face, the delicacy of form and the picturesque ornamentation.

It was also noticeable that professional sculptors appeared for the first time in the 11th century. Among the foremost was Jōchō, who established a carving studio in Kyoto and there taught his pupils. Although they imitated his style, they could not surpass their master. The large image of Amida enshrined at the Hōōdō, or Phoenix Hall of the Byōdō in Uji, near Kyoto, is said to be a representative work carved by Jocho (Fig. 35). It is made of wood and entirely overlaid with gold foil. Buddha sits cross legged on a lotus pedestal with his hands on his knees.

The most representative example of the picturesque statues produced in the 11th century, is the figure of Kichijō ten, the deity who is the incarnation of beauty, from the Joruri-ji monastery, now preserved in the Tokyo Imperial Household Museum (Fig. 36). She holds on the palm of her hand a gem, which has a magic power to give fortune to her devotees. The chiseling is magnificent and the costume is beautifully decorated in colors with typical designs of the age.

The advent of the second golden age of sculpture in the Kamakura Period seems due to the following four causes —

1. The martial spirit of the age created by the new military administration and the attitude of sculptors responding to this spirit, was one of the four causes which brought about this golden age of sculpture.

wood reveal a personality, grand not only in physique, but in spirit. Kwaiker, the great contemporary of Unkei showed the new spirit by his embellishing of old forms. He was most skillful in representing peaceful subjects, such as Buddhas or Bodhisattvas, while Unkei showed his genius in rendering chivalrous subjects, as has been already explained. The greatest of his works is the figure of Hachiman Bodhisattva of the Tōdaiji monastery in Nara (Fig. 39). Its form and expression are full of reality, and there is nothing superhuman about it. It looks like an ordinary man with a calm and noble posture. But Kwaiker had almost no pupil who mastered his technique and style for the future, and Unkei had four sons, who all mastered their father's style and technique, and played an important rôle in the development of the Kamakura sculpture. The figure of Kongō rikishi is an excellent example of the work attributed to Jōkei, one of Unkei's sons (Fig. 40). In this figure, we see the very spirit of the Kamakura sculpture, highly expressed by the active movement of its limbs and the sweep of the drapery which give a perfect rhythmic unity. This may now be seen in the Nara Imperial Household Museum.

Buddhist sculpture in Japan reached its highest development in the Kamakura Period. From then it continually declined, and never revived its supremacy.

However, masterpieces of portrait figures of high priests were produced in the Muromachi Period (1334-1573) which followed. This was because of the popularity of Zen Buddhism. It is also noticed that the carving of *Noh* masks made a new development owing to the popularity of the *Noh* drama among the feudal barons and aristocratic class.

In the Momoyama Period a unique development was

2 The great demand for Buddhist figures owing to the reconstruction of the great monasteries at Nara and the erection of new Buddhist temples in Kyoto and Kamakura

3 The unique opportunity the sculptors had in seeing a great number of masterpieces remaining in Nara from the Nara Period the first golden age of sculpture

4 The influence of Chinese statues and paintings of the Sung Dynasty which were characterized by realistic features

There appeared two great master sculptors representing the Kamakura Period Japan's second age of sculpture. They were Unkei and Kwaiki. Unkei the son of Kokei succeeded in expressing the new spirit of the age. He had great skill to interpret activity and courage. Even when his subject was placid he tried to catch the intrinsic movement with a vital touch of his chisel. The two Nio or Deva Kings standing at the gate of the Todaiji monastery in Nara show Unkei's genius at his best (Fig. 37). They are the largest statues of Nio in Japan having a height of 26.9 ft. Their majestic features are well proportioned to their Herculean physique. They are indeed physically perfect and unequalled in the expression of terrifying fierceness. Although these two statues are attributed to Unkei and Kwaiki they most typically represent the type and technique of Unkei. He was skilled also in portrait sculpture. The figure of Seshin now placed on view in the Nara Imperial Household Museum is a masterpiece by which his genius is shown in portrait sculpture (Fig. 38). In this figure the individual character of the priest is wonderfully visualized by his genius. The bold forceful and rhythmic folds of drapery chiselled out of a simple block of

wood reveal a personality, grand not only in physique, but in spirit. Kwaikei, the great contemporary of Unkei, showed the new spirit by his embellishing of old forms. He was most skillful in representing peaceful subjects, such as Buddhas or Bodhisattvas, while Unkei showed his genius in rendering chivalrous subjects, as has been already explained. The greatest of his works is the figure of Hachiman-Bodhisattva of the Tōdai-ji monastery in Nara (Fig. 39). Its form and expression are full of reality, and there is nothing superhuman about it. It looks like an ordinary man with a calm and noble posture. But Kwaikei had almost no pupil who mastered his technique and style for the future, and Unkei had four sons, who all mastered their father's style and technique, and played an important rôle in the development of the Kamakura sculpture. The figure of Kongō-rikishi is an excellent example of the work attributed to Jōkei, one of Unkei's sons (Fig. 40). In this figure, we see the very spirit of the Kamakura sculpture, highly expressed by the active movement of its limbs and the sweep of the drapery which give a perfect rhythmic unity. This may now be seen in the Nara Imperial Household Museum.

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In the Momoyama Period a unique development was

made in architectural sculpture, which will be described elsewhere.

Coming down to the Edo Period, sculpture declined even more, except for small things such as masks, *netsuke* and so forth.

At the close of the 19th century Japanese sculpture began to make a new start under the influence of the West. At this time plaster-modelling and casting by Western methods were introduced.

The department of sculpture in the Imperial Academy of Fine Art is now composed of the following eminent sculptors :—

Tatehata Taimu, Naitō Shin, Yamasaki Chōun, Asakura Fumio, Satō Sogan, Kitamura Seibō, Hirakushi Denchū, Satō Chōzan, Fujii Kōyū.

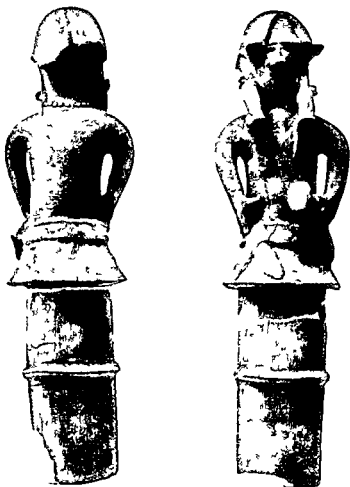
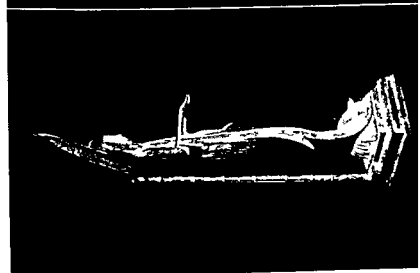
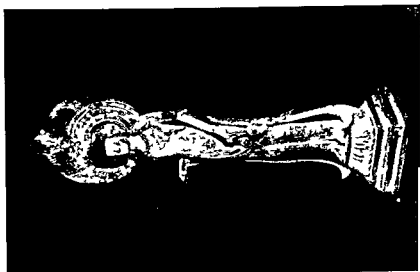


Fig 27 *Hamua* or Clay Figure



Fig 28 Triad Figure of *Shaka muni*, Horyū ji Monastery



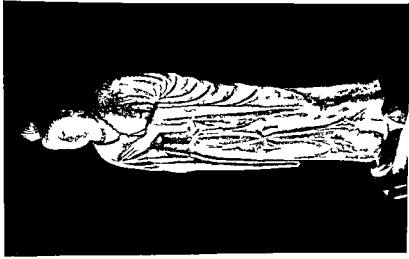


Fig 31 *Nikko* and *Guakku* Sangwatsu do Chapel



Fig 30 *Shō Kannon*

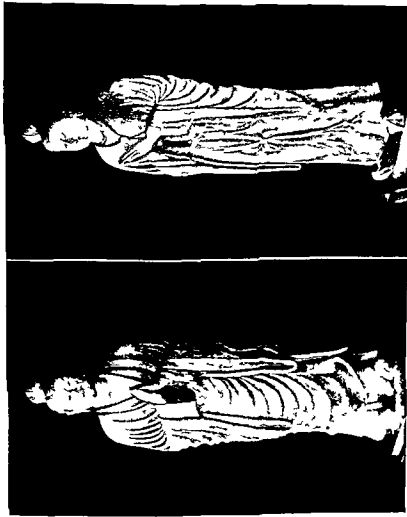


Fig. 31 *Nikko* and *Guakko* Sangwatsu dô Chapel



32 One of the Disciples of *Shaka muni*
Kofukuji Monastery



Fig 33 *Nyorin Kannon* Kwanshin ji Monastery

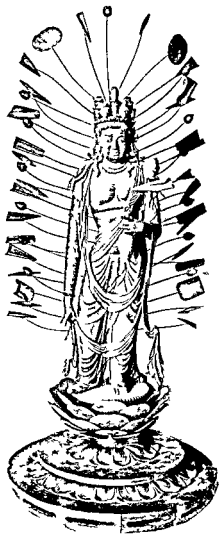


Fig 34 Eleven headed *Kwannon* Hokke ji Nunnery



Fig 35 Image of *Amida* Ho-o-do Chapel



Fig 36 *Kichjo ten* of Jorut ji Monastery

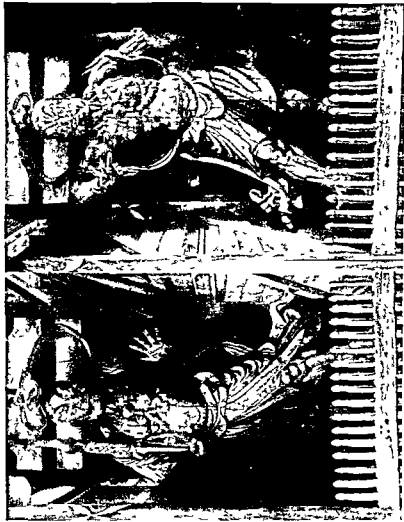


Fig. 37 Nio of Todai ji Monastery



Fig 38 Image of *Saishō* Kofuku-ji Monastery



Fig. 39. *Hachiman-Bodhisattva* of Tōdai-ji Monastery

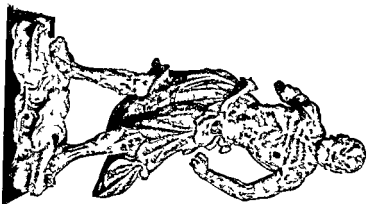
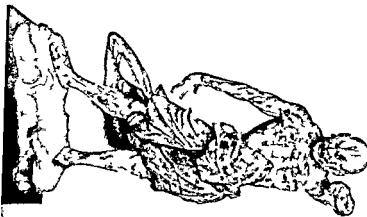
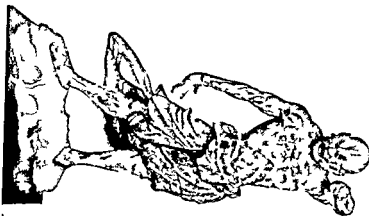


Fig 40 *Kongō Rikishi* of Kōfukuji Monastery



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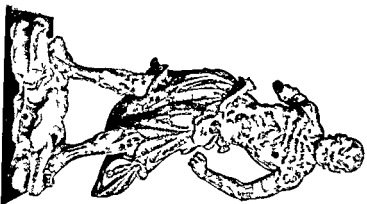


Fig 40 *Kongo Rokko* of Kōfukuji Monastery

INDUSTRIAL ARTS

Industrial arts have much to do with the actual development of culture in any society, because they are so closely related to the utility of arts in daily life. The beauty of practical objects should always be created without interfering with their practical use. Even more than this, their utility should be enhanced by beautiful forms and lovely colors. Such an ideal is amply realized in Japanese industrial arts. The most noteworthy of Japanese industrial arts are the ceramic arts, lacquer wares, textiles and metal-work.

Ceramic Arts

The ceramic arts of Japan made noteworthy progress after Tōshirō came back from China in the 13th century, having spent 5 years there studying ceramic arts. He opened his kilns at Seto near Nagoya, which later became a famous pottery center in Japan, and which still keeps its

The tea ceremony became highly popular in the Muromachi Period, and it encouraged the potters in various parts of the country to produce the ceramic wares needed for the tea-ceremony, so that in different places new kilns were established. Among them, Shino yaki and Jō ō Shigaraki wares were famous. Shino ware was made by the order of a *chajin* named Shino Soshin, who instructed a Seto potter of Owari to make him tea utensils. The ware itself was of a rough quality, and it was glazed with a very thick white enamel, crackled and usually painted with a rude floral design. However, a special beauty was found in its glaze and design.

The tea ceremony became still more popular in the Momoyama Period, and a new kind of tea bowl called "Raku-yaki" was invented by Chōjuro and highly appreciated by the adepts of tea cult, because its soft texture was agreeable to the lips and kept the tea warm longer than did the hard stone bowls.

It was of such excellent quality that Hideyoshi gave him a seal bearing the character Raku to be impressed on his works. Hence the name Raku yaki.

Another kind of pottery which represents the rich and colorful taste of the feudal lords had been inaugurated by the feudal generals of Kyūshū, who participated in the Korean expedition waged by Toyotomi Hideyoshi in the 16th century. Those generals brought home a number of Korean potters, who instructed Japanese potters in their respective clans.

In such circumstances, the Satsuma clan developed a faience with tasteful polychromatic designs, which is known by the name of *nishikide* or "Brocade like." Kagoshima, the chief city of Kagoshima Prefecture, is still famous for Satsuma ware.

In the province of Hizen, also in Kyūshū, there develop

ed famous polychrome porcelain wares named Imari, Kaki e mon and Iro Nabeshima. They are all highly decorative in rich colors. The special features of Kaki e mon are a milky white glaze, picturesque design and a large area left white (Fig. 41). The Iro Nabeshima was turned out in limited quantities from the Okochi kilns of Hizen. The ground glaze is extremely smooth and glossy, and seems to have a slightly bluish shade. Its design is natural and realistic, and harmoniously adapted to its color scheme (Fig. 42).

In the Imari wares the influence of Chinese or Dutch designs will sometimes be found, and generally they are not so artistic as those of Kaki e mon and Iro Nabeshima. In Arita of Hizen these beautiful polychrome wares are still produced, and they are usually called Arita ware.

The porcelain wares developed in Kyūshū were, however, more or less the imitation of Chinese or Korean styles. But in the 17th century great potter named Ninsei appeared in Kyoto and he elevated the esthetic standard of ceramic art and expressed a highly Japanese taste. (In the Tokyo Imperial Household Museum there is on view a tea jar, one of Ninsei's masterpieces.) The jar measures 1 ft. and is decorated with a plum tree in full bloom, overshadowed with golden clouds. Its graceful shape and the crimson blossoms, the golden clouds, and slightly bluish white

Lacquer Wares

The application of lacquer for useful objects has a long history in Japan. Even proto historic pottery was coated with lacquer. In the 8th century lacquer was used for various useful objects of artistic merit. The swords, musical instruments and bronze mirrors, preserved in the Shōsō in treasury at Nara, are highly important examples of gold lacquer work developed in the 8th century. In these objects the foundation grounds are made of lacquer and incrustated with lovely designs cut out of silver and gold plate. Fig 45 shows an example of the picturesque design given at the head of a psaltery.

In the succeeding periods, the technique greatly developed, and highly decorative gold lacquer boxes, desks and various utensils were produced by different processes. Some are flat and others raised, otherwise, inlaid with metals or mother of pearl. The different shades of gold are also produced on the lacquered ground by sprinkling different qualities of gold dust. In Fig 46 is shown a gold lacquer box owned by the Tokyo Imperial Household Museum. Its design is attributed to Kōrin who flourished in the late 17th century as a painter of decorative pictures. The design is composed of iris and Yatsushashi bridge on a black lacquer ground. The iris is represented in gold lacquer and mother of pearl, and the bridge is made of lead plates.

Japanese gold lacquer is famous for its beauty and durability, which are the result of technical skill and painstaking processes required in its manufacture.

The body of lacquer ware is usually made of well seasoned wood. The joints are cut slightly hollow and filled with a mixture of cut hemp and glue to prevent any de-

formation from the joint parts. Then the whole surface is coated with pure lacquer. After this, a coating of lacquer mixed with wheat flour is given and then a linen cloth is laid over it, and the utmost care is taken to stretch it perfectly smooth. The whole surface is coated several times more with other layers of lacquer. Then coats are given in order to get a smooth ground surface. After this, the black lacquer is applied and the surface is polished repeatedly with charcoal in order to get a glossy black finish of ground work. The gold lacquer design can now be applied to the ground surface. There are three different methods by which gold lacquer design is produced: flat gold lacquer, polished out gold lacquer, and raised gold lacquer.

In producing a flat gold lacquer motif, the design required is drawn on paper and transferred by tracing its lines with lacquer on to the article, then gold dust is sprinkled over the design so that the sticky lacquer will take it. After this, thin transparent lacquer is applied over the design. The article is then dried in an air tight damp box because lacquer dries only in damp air. Then the surface of the design is polished with charcoal.

The present day gold lacquer ware of artistic merit is produced mostly in Kyoto and Tokyo and usually in individual workshops.

Textiles

The textile industry in Japan made remarkable development in the 7th and the 8th centuries, and a number of

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The textile industry in Japan made remarkable development in the 7th and the 8th centuries, and a number of

excellent examples still remain in the Shoso in treasury at Nara and in the Horyu ji monastery near Nara. The designs of those examples are full of rich and bright colors and show a wonderful variety. Their motifs may be divided into flowers, animals, plants and landscapes. Some of them show a Chinese influence, but others are distinctly Persian and typical of this Persian influence is a hunting scene as will be observed in the example reproduced in Fig. 47, preserved in the Horyu ji monastery.

The next remarkable development in the history of the textile industry took place in the 16th century. At this time Japan was again greatly indebted to Chinese influence. Chinese experts came to Japan and started to teach weaving at Sakai, a city near Osaka. In addition, Chinese trading ships brought fine examples of the Chinese weaving art to Japan. Meanwhile, the Nishijin artisans of Kyoto learned advanced Chinese methods of weaving from Sakai artisans, and they made Kyoto the most important center of high grade weaving in Japan. Moreover, Dutch, Spanish and Portuguese merchants brought European textiles, such as figured satins, velvets, and gobelins, giving for the first time an important Western influence to Japanese textile industry.

Under these foreign influences the Japanese textile industry made great strides in the Edo Period.

The most gorgeous textile fabrics, which were used in the *Noh* drama, were produced mostly in Edo and Kyoto. The bright colors and intricate patterns of these *Noh* costumes were appreciated especially by the nobility, and by military leaders in times of peace (Fig. 48).

Various kinds of silk needed by rich people have also remarkably improved. The silk fabrics used most for making *kimono*, and *obi* or sashes, were satin or *shusu*, figured

damask or *donsu*, crêpe or *churimen*, *rinzu* and *yūzen*

To such silk stuffs, most pleasing patterns were applied by dyeing, embroidery, or weaving out in the loom. But some special design was from time to time painted by an artist himself.

Contemporary textile fabrics have made praiseworthy progress in designs, dyeing, and weaving. The most artistic are Nishijin, *yūzen* and embroidery, and the best of these are produced in Kyoto. But in recent years rayon has achieved a noteworthy change in the silk industry by evolving a higher quality through mixing natural silk thread with it.

Metal-work

The development of metal work has also a long history. Already in the proto historic period, excellent work in armor, sword and bronze mirrors were produced, and a large number of fine examples are preserved in the Tokyo Imperial Household Museum. In Fig. 49 there is reproduced one of the proto historic cuirasses.

It is formed chiefly of horizontal plates of iron, very skilfully forged, taking the shape of a solid corselet the right front of which opens on a hinge to admit the body of the wearer. The sword from the proto historic period is also remarkable for its practice and ornamentation. It has a straight back and only one cutting edge. The handle and scabbard are beautifully decorated with gilt copper in repoussé work. In some cases the pommel of the sword is modelled into a ring, in which is often represented the

which were made in Japan. They are circular, and their backs are ornamented with Chinese legendary figures and animals in relief, as will be noticed in the reproduction of one of the representative examples owned by the Tokyo Imperial Household Museum.

However, much more artistic bronze mirrors were produced in the 8th century owing to the influence of Chinese mirrors made in the T'ang Dynasty. Many fine examples of this kind of mirrors are preserved in the Shōsō-in treasury at Nara. They are either disk-shaped or of the eight-petalled flower form, both held by cords attached to the knobs at the center of the back. As to the technical process, some designs are cast in the same mould; but others are incrustated with designs cut out of gold or silver plate on a lacquer ground. The designs are composed mostly of animals, clouds, birds, flowers, landscapes and legends. An example of exquisite workmanship will be seen in our reproduction of one of such mirrors preserved in the Shōsō-in treasury at Nara (Fig. 53). Around the middle knob is represented water in fine silver gilt. Along the water are represented land and mountains in gilt, and on the land a saint is playing music. In the sky, cranes are flying about amid floating clouds. The design represents the state of ideal happiness conceived by Chinese saints. Such an exquisite design was never made for the mirror after the 8th century. After the 10th century bronze mirrors became much smaller, and their designs were simplified and Japanized, as will be seen in Fig. 54.

Contemporary metal-work is making remarkable progress in technique and design, and some superb examples will be seen in the annual exhibition of the Imperial Fine Arts Academy (held in autumn in Ueno Park), and another an-

head of a phoenix or dragon head, as will be seen in the example shown in Fig 50

In the 8th century much finer swords were produced by the influence of the advanced decorative art of the T'ang Dynasty of China

In the Shōsō in treasury in Nara are preserved a number of highly decorative swords (Fig 51) The finest of them is the sword once worn by the Emperor Shomu The metal fitting attached to this sword is exquisite in gilt filigree work inserted with gems

The craft of the Japanese swordsmith developed intensely in the 13th century, and fine, practical blades were made by such eminent swordsmiths as Awataguchi Yoshimitsu and Rai Kunitoku

Armor making also made wonderful progress in the 13th century The finest kind of Japanese body armor is called great armor or *ō-yoroi*, and was worn by a general It consists of several pieces of scale armor made of small iron scales which are lacquered black or gilded, and then laced with colored threads When completed it is highly decorative, being lavishly ornamented with gilded metal fittings and colorful lacing, as may be imagined from the illustration (Fig 52)

Now let us see something of the important metal work in bronze mirrors produced in different ages The earliest bronze mirrors were found at several sites dating from the bronze age The mirror has a geometric design on its back In the proto historic age, many bronze mirrors were produced, and they are excavated from burial mounds throughout almost the entire land of Japan They are Chinese mirrors of Han or Six Dynasties However, among them are found copies of those Chinese mirrors

which were made in Japan. They are circular, and their backs are ornamented with Chinese legendary figures and animals in relief, as will be noticed in the reproduction of one of the representative examples owned by the Tokyo Imperial Household Museum.

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nual exhibition held (in spring) under the auspices of
Department of Commerce and Industry



Fig 41 Dish by *kaki-e mon*



Fig 42 Dish of Iro Nabeshima



Fig 43 Jar, by Ninsa



Fig. 45 Part of a Psalter preserved in Shcsb-in Treasury



Fig 44 Black Raku Tea Bowl, by Dobachi



Fig. 45 Part of a Psalter, preserved in Shosō-in Treasury

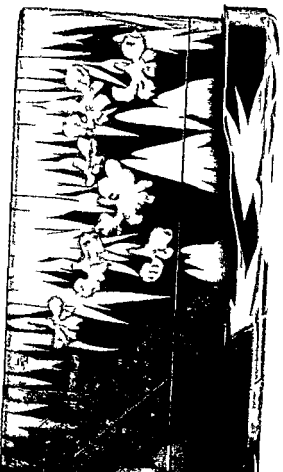


Fig 46 Gold Lacquer Box by Karin

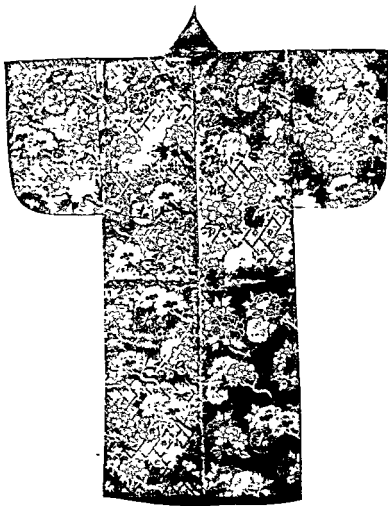


Fig 48. *Nob* Costume

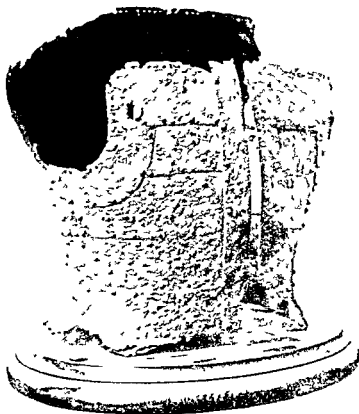


Fig 49 Proto historic Cuirass

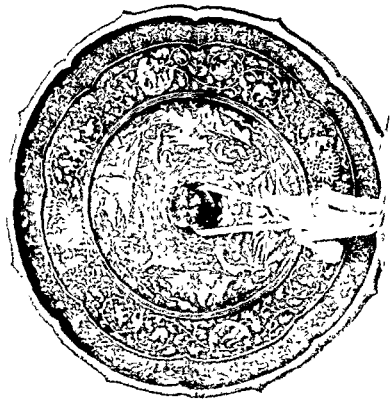


Fig. 53. Mirror of Eight-petalled Flower Form

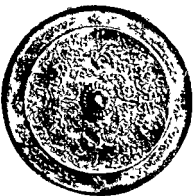
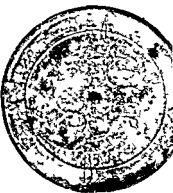
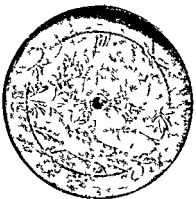


Fig 54 Bronze Mirrors

ARCHITECTURE

In few other countries will be found so many historical buildings as in Japan; and almost every age is represented by extant buildings of different types. However, most of them are Shintō and Buddhist buildings. Besides them, some palace buildings, dwelling houses and castles remain. When Westerners come to see them they are struck by the strangeness of their appearance, color, structure, material and expression, because they are different in so many respects from those of Western architecture. The difference comes from the climatic influence, material sources, modes of living, religious ideas and tastes of the people.

The Japanese spirit has been nurtured under the roofs of such different buildings, religious and secular.

In Japan, wood is almost the sole material for buildings from the remote past to the present time. This owes much to the abundance of wood throughout the whole Empire, and it is preferable in Japan because it is proof against the intense humidity all the year round. Among the woods *hinoki* is perhaps the best for the high grade architecture. Also, against earthquakes wooden buildings were preferred to the stone or brick buildings. The Japanese building is fundamentally constructed in the vertical and horizontal directions, while the Western structural principle is of the arch system. On the whole, the architectural feeling differs much from that of the West, because the Japanese house is open in its nature and construction, while the Western building is private and self-contained.

The keen interest of tourists from the West will be attracted by the forms of the Japanese roofs eaves bracket systems and friezes. There are four fundamental forms of roofs: the gable roof (*kirizumazukuri*), the hipped roof (*shichu-zukuri*), the pyramidal roof (*hogyo-zukuri*) and the hipped roof with gables (*irimoyazukuri*). The more complicated shapes are produced by combination of these fundamental forms. The beauty and tastes of roofs are however more effectively carried out by materials used for such roofs of different styles. Straw, rush, tiles, shingles and bark of the *hinoki* wood are used according to the different kinds of buildings. Tiles are used more for the Buddhist temples and there are two kinds: flat and rounded tiles. The tiles used at the end of the eaves are decorated with designs as will be seen in Fig. 55. The shingles (*kokera*) and bark of the *hinoki* wood (*hiwada*) are usually used for the roofs of Shinto shrines. Straw and rush are used for country houses of primitive styles (Fig. 56). The architectural beauty of the roof is most effectively achieved by its broad pitch and sky lines.

The interest of the tourist will next be attracted by the arrangement of rafters, bracket systems or *masu gumi* (Fig. 57) and the carving of the frog-leg supports or *kaeru mata* (Fig. 58).

The pillars of Japanese architecture are very important structural members taking the place of the Western walls which sustain the weight of roofs.

The special features of the interior of Japanese historical buildings will be seen in the construction of ceilings, bracket systems, perforated panels (*ramma*) above lintels over the sliding screens which are at the partitions of rooms (Fig. 59). In the construction of the ceiling there are two funda-

mental forms, flat and coved compartment ceilings. The coffers are usually decorated with painting in colors. Perforated panels are generally decorated with different carvings, and the sliding-screens which take the place of walls are usually decorated with pictures in several colors, or black and white.

Japanese historical buildings may be divided into two classes, the pre-Buddhist and post-Buddhist period. Although no building remains from the pre-Buddhist period, some clay models discovered from the proto-historic burial-mounds, and some primitive styles of Shintō architecture such as Taisha-zukuri and Shimmei-zukuri, illustrate the pre-Buddhist buildings.

After Buddhism was introduced into Japan, in the middle of the 6th century, Japanese architecture was profoundly influenced by Chinese architecture in many ways. However, Japanese style of buildings developed since the later Heian Period (894-1185).

In the following pages we choose some representative historical buildings of Shintō shrines, Buddhist temples, dwelling-houses and castles and give brief descriptions of them.

Shinto Architecture

(Fig 60), developing out of dwelling houses in the age of primitive Shintō. This shrine is dedicated to Ōkuninushi no Mikoto, one of the earthly deities in the Japanese pantheon. On the other hand there developed a more advanced style of Shinto architecture which originated from the primitive palace building. It is called Shimmei zukuri. The best example of this style is that of the Ise Daijingu. Here is enshrined the Great Sun Goddess Amaterasu Ōmikami, the ancestor of Japanese Emperors.

Both styles are simple and archaic, but their extensive environments give visitors a sacred and inspired feeling. Especially is the Ise Daijingu the symbol of the Japanese spirit and faith. Both styles will be found in many districts over the whole Empire.

In Nara, the old capital of Japan, stands the Kasuga shrine (Fig 61). Its two storied tall red gate in front of the main shrine which is also colored red and green, differ greatly from those simple and plain styles of the Taisha zukuri and of the Shimmei zukuri. The shrine was founded in the 8th century by the Fujiwara families as their tutelary god. Here in this Shintō shrine we see that the Buddhist style of architecture crept into the colorful style of the Kasuga shrine.

The Kirano shrine in Kyoto, and the Ōsaki Hachiman shrine in Sendai, represent another remarkable style of Shintō architecture called Gongen zukuri. This style developed in the Momoyama Period and was subjected to much influence from Buddhist architecture. It has a main hall and an oratory, connected by an intermediate room called *ai no ma*. This is a characteristic feature of the Gongen zukuri style. The construction and decoration of the outside and inside are elaborate. This is also a special feature of the Gongen

zukuri architecture.

Nikkō shrine (Fig. 62), so famous throughout the world, belongs also to this style of Shintō architecture. But it is too elaborate in construction and too ornate in rich colors, and thereby greatly opposed to the simple style of the early Shintō shrine, which is most aptly expressed in the Shimmei-zukuri style of Shintō architecture.

Buddhist Architecture

Generally speaking, the Chinese and Korean style of Buddhist architecture was eagerly copied in the early Buddhist ages, that is, about three centuries from the 7th to the 9th century.

The Hōryū-ji monastery near Nara is one of the great monasteries built at the beginning of the 7th century, and represents the early Korean style of Buddhist architecture in Japan. The monastery comprises about thirty buildings. However, the Golden Hall (Kon-dō), Five-storied stupa, Chūmon gate and the galleries are the only buildings remaining from the beginning. These buildings are the oldest wooden architecture in Japan.

The Golden Hall and five-storied stupa stand in the square enclosure formed by galleries, broken in the center of the south side by the Chūmon gate. The spacious and commanding excellence of the arrangement of these buildings on the virgin-white sanded ground is most inspiring (Fig. 63).

The Golden Hall of the Tōshō-dai-ji is the best example of the Buddhist architecture copied in Japan after the style

of the Tang architecture of China (Fig 64) The stability of form and broad rhythmic beauty of all the constructive members are excellent and may be compared with any beautiful architecture in the world

At Uji near Kyoto stands the Ho o dō or Phoenix Hall (Fig 65) This is the finest example of Japanese buildings erected in the Heian Period In this hall is fully expressed not only the creative genius of Japanese architects but also the faith in the Buddha Amida which was very popular among the nobles of the Fujiwara families It consists of a main hall wing corridors and a rear corridor and each has a synthetic beauty in the whole The beautifully curved lines of the roofs and the soft straight lines of the pillars supporting the roofs are in perfect harmony and unity with the two phoenix of bronze on the gables of the main roof It also harmonizes ideally with the surrounding landscape which is a masterpiece of nature The interior is decorated with mother of pearl floral designs and Buddhist figures in rich colors The walls and panels are painted with pictures illustrating the doctrine of Amida Buddhism

In Kamakura, the former seat of the Shogunate government in the Kamakura Period (1186-1333), there remains an excellent example of the Kamakura architecture of the Zen Buddhism which was newly introduced from China and highly welcomed by the military people It is the Shari den hall built at the Engaku ji monastery in 1282 to enshrine the Buddha's tooth brought over from China (Fig 66) The hall is plain in color and bold in form, quite different from the delicate form and the colorful interior of the Ho-o do building The simplicity and spaciousness of this building represent the chivalrous mind of the military people who welcomed Zen Buddhism

Dwelling Houses

Japanese dwelling-houses in the primitive periods were simple, as will be inferred from the architecture of Shintō shrines such as Taisha-zukuri and Shimmei-zukuri which are explained elsewhere. However, a highly-refined type of dwelling-house called *shinden zukuri* developed in the Heian Period. And then two other types called *buke zukuri* and *shoin zukuri* developed. Among them *shoin zukuri* architecture became most popular, and handsome dwelling-houses in the Momoyama and early Edo Period as residential buildings of the feudal lords and in keeping with the imposing architecture of castles. There remain two splendid examples. One is in the Nishi-Hongwan-ji monastery in Kyoto and in the precincts of Nagoya castle (Fig. 69).

The style of *shoin zukuri* dwelling houses originated in the living quarters of Buddhist priests of the Zen sect. The oldest *shoin zukuri* example of this style will be seen in the tea-room of the Dōjin-sai, which was built in the late 15th century in the precincts of the "Silver Pavilion" in Kyoto. The interior of the *shoin zukuri* is divided into several rooms by sliding-screens on which are generally painted pictures in black and white. The front, left, and right sides of the interior usually open into the garden by sliding-screens pasted over with transparent paper on the upper half, and panelled on the lower half, or by windows, all allowing the light to be diffused into the rooms and to reveal the beautiful sight of the gardens when the screens are slid back. In the alcove there hangs a picture, in front of which is set an incense-burner and a flower-vase. The *shoin zukuri* house was thus originally quite simple among conquered generals who sprang up to eminent positions.

from obscurity

The representative examples of the *shoin-zukuri* dwelling houses developed in the Momoyama Period are characterized by the existence of a low elevated room or *jodan-oma*, an ornamental shelf constructed in the recess connected with the alcove and the desk ledge called *shoin*

However, during a long peaceful age of about two and a half centuries under the feudal régime of the Tokugawa Shogunate, this style of architecture became popularized in the houses of commoners, and continued until the present day Fig 70 shows one of the examples built in the modern period by a rich business man

However, in contrast with such gorgeous rooms, Japanese people are inclined to have a more refined taste in the *chashitsu* or tea-ceremony house (Fig 71) It expresses a rustic taste in the garden, and its interior is simple and plain thus transporting its occupants from the feverish world of activity into the reposeful seclusion of nature (Fig 72)



Fig 55 An Example of Tiled Roof



Fig. 56 An Example of Straw thatched Roof



Fig 57 *Masu gumi*

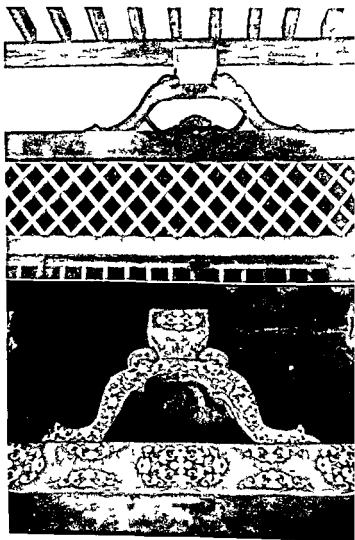


Fig 58 *kaeru mata*



Fig 59 *Ramnia*

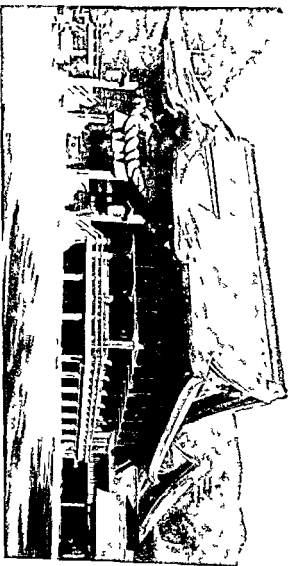


Fig 60 Izumo Taisha Shrine



Fig 61 Kasuga Jinsha Shrine



Fig 72 Modern Residential House

ART CENTERS IN JAPAN

Yamato, the Earliest Art Center

In old Japan there were five cultural centers, Yamato, Nara, Kyoto, Kamakura and Edo (present Tokyo). In each of these five places, which were simultaneously political centers, Japanese art made an epoch-making change and development. The most noteworthy feature in the development of Japanese art was the introduction and assimilation of foreign arts, from which was created the peculiarly native one. These processes of introduction and assimilation were carried out in the five centers of culture, and thus in these places there remain today a number of important arts and historical sites which are living monuments to our nation's cultural development.

The first great place where an epoch-making change took place was Yamato, where the Japanese Empire was for the first time consolidated in the proto-historic age. The proto-historic Yamato represented the stage of burial-mounds, in which Chinese bronze mirrors of the Han Dynasty were found in large numbers, together with native pottery and other native objects. The most interesting among these relics are the bronze mirrors. All of which are circular and ornamented with elaborate designs in relief, revealing to us the different phases of Chinese mythology, philosophy, folklore, and religion. In the design inscriptions of Chinese characters are often met what were probably the first written letters

with which the Japanese people came into contact, and from which they invented Japanese writing. On some extremely rare examples of bronze mirrors are found Japanese inscriptions in Chinese ideographs of which only the phonetic value is borrowed. When one compares these Chinese or Japanized bronze mirrors found in Japan with the Han bronze mirrors remaining in China, it cannot be denied that Japan was influenced by Chinese art and thought in this proto historic age in Yamato, the earliest cultural center in Japan. A number of these bronze mirrors found in Yamato are now shown in the Imperial Household Museum in Ueno Park, Tokyo, with many similar bronze mirrors of other districts in Japan and some examples of Han mirrors brought from China. Besides bronze mirrors, there are clay figures, arms and armor made of iron or gilt bronze and different kinds of personal ornaments such as gold ear rings and necklaces composed of various colored jewels. All these objects from the proto historic burial mounds illustrate Japanese life and art in the archaic period when the Japanese Empire was consolidating its foundations.

In the middle of the sixth century, Buddhist culture was introduced to Japan through Korea, and began to be held in high esteem at the Imperial Court in Yamato. It brought gilt bronze figures of Buddha, entirely new to the Japanese. Architects, painters and artisans of different branches came to Japan and engaged in the building of Buddhist temples. Thus the fruits of a much higher culture than that which Japan had at that time were introduced by Koreans and highly welcomed by progressive men. The best known among them was Prince Shotoku Taishi, who was the greatest patron of Buddhism. He expounded Buddhist sutras and encouraged the erection of great monasteries of



Five storied Pagoda of Horyū 卍 Monastery

stare

The Horyū ji monastery, which still stands almost in its original condition, was one of the seven monasteries founded by Prince Shōtoku. Japanese people are proud of it, because it is the oldest specimen of wooden architecture in Japan, and in fact, in the world, as well as a symbol of the Japanese spirit. The buildings, paintings, sculpture, and other works of art included in it are from almost all periods. However, the most noteworthy among them are examples of early Buddhist art of the 7th and early 8th centuries.

The monastery is divided into two enclosures, west and east. In the west enclosure stand the Golden Hall, and the five storied stupa, enclosed by the Chūmon gate and galleries. These are the original buildings, about thirteen centuries old.

On either side of the entrance gate (Chūmon) stand two wooden statues of guardian kings, bearing expressions of overwhelming menace to the enemies of Buddhism. But on entering the court, the magnificent pitch of the tiled roof of the Golden Hall and the rhythmic repetition of the eaves of the five storied stupa tapering to Heaven captivate our hearts and fill them with a feeling of peace and sublimity. It was a marvelous achievement to the early Japanese, who had never before seen such magnificent buildings. However, it is still a wonder to us that they have lasted down to our times in spite of exceedingly long duration elapsed since they were constructed.

The Golden Hall is built entirely of wood, without any stones or bricks as are found in contemporary Korean and Chinese buildings, and forcibly expresses the vigorous and daring spirit of Prince Shōtoku. On entering the hall, rare art objects from the seventh century await us. In the

center of a dais is enthroned the gilt bronze figure of the Shaka muni triad. It was cast by Tori, the oldest known sculptor in Japan, and was dedicated to the Shaka muni Buddha. The main figure sits cross legged, with an attendant standing on either side. This is one of the oldest styles of Buddhist figures produced in the reign of the Empress Suiko. Its technique shows the direct indebtedness to the North Wei style of Chinese sculpture (Fig. 28).

In the background of the figure stands a tall slender statue made of wood, which is much more graceful than the one by Tori just described. These figures represent the two earliest types of sculpture, both produced in the early 7th century, the former being called Northern Wei style of China, and the latter Korean (Fig. 29).

In this hall are also found examples of another style, called Gupta, which originally developed in India and exercised much influence on Chinese sculpture and painting in the Sui and T'ang dynasties. But as far as the actual examples are concerned, the wall painting of this hall shows its influence most remarkably upon Japanese Buddhist art. The expression of the Buddha and Bodhisattvas is Indian, and recalls that of the figures in the Ajanta cave temple in India. On the whole, idealistic expression is harmoniously combined with realistic delineation of faces and postures, not only in the forms but also in the color scheme.

There is another example of Gupta sculpture in the same hall. It is a triad of Amida on a dais enshrined in the Lady Tachibana's Miniature Shrine.

Nara, the Second Art Center

During the sixth and seventh centuries, Japan acquired a large part of a new culture through the introduction of Buddhism. But her power was becoming dispersed. Each Emperor established his own court at a different place in or near the province of Yamato. However, by the beginning of the eighth century Japan had accumulated spiritual as well as material culture, and established a more permanent and vigorous court and government, which concentrated all power under an immovable sovereignty. It was in the reign of the Empress Gemmyō that a permanent capital was established for the first time at Nara, a city, planned to some extent on the model of the Chinese capital, Chang-an.

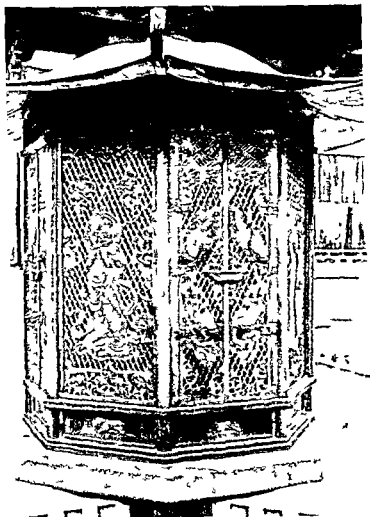
All institutions, governmental functions, etiquette and court costumes, music and dancing, interior decoration and writing, were similar in nearly every way to those found in the capital of China.

The capital of China was then an international city. Interchange between India and China was frequent. Chinese monks went to India and brought back several thousands of Buddhist scriptures to China. All the Chinese translations were soon brought to Japan by Japanese priests who crossed over to China, and thousands of manuscript copies were made of them in Japan, of which there still remains a great number in the Shōsō-in treasury and the Buddhist monasteries of Nara. These copies are remarkable for the accuracy of their text and the beauty of their calligraphy.

They are of great value today as they serve for correcting the popular printed *tripitaka* (collections of Buddhist sacred writings)

Among the rare relics from those days are some blocks of incense wood brought from certain districts of Asia Minor. Two large blocks of such scented wood remain in the Shoso in treasury and several small pieces in the Tokyo Imperial Household Museum. One of the Museum pieces bears curious carvings which seem to be ancient Syriac syllables according to the late Prof. Sayce the eminent Assyriologist of Oxford University. Another rare object in the Shoso in treasury is a colored glass cup with designs of the Eastern Rome on its gilt metal fitting. A number of textile fabrics in the same treasury and in the Tokyo Imperial Household Museum have designs which originated in Persia. Those designs and weaving techniques look very similar to ancient textiles found in Antioch and Persia.

Japan was then captivated by the foreign arts brought from China. The pre eminent figure in their adaptation to the Japanese scene was the Emperor Shomu (724-756) equal to Prince Shotoku in the preceding century. The greatest of all the monasteries built by him was the Todaiji, dedicated to the Buddha Vairochana in 752, which dedication ceremony was epoch making in the history of Japanese Buddhism. Thousands of priests participated in it. The Emperor Shomu was present with his whole court and all the civil and military officers. All kinds of music and dances introduced from India, Annam, China and Korea were performed. The richness and splendor of the ceremony can be imagined from the things used on the occasion which are preserved to this day in the Shoso in



Octagonal Bronze Lantern, in front of *Dairutsu-den*

treasury. However, the famous colossal figure of gilt bronze installed in the Great Buddha Hall was several times burnt, and has thus undergone many repairs. Its head, entirely lost in 1567, was restored by Dōan Yamada. The only original parts remaining are some parts of the knee and the lotus throne on which are engraved Buddhist figures. This makes it difficult to imagine its original magnificence.

The Great Buddha Hall seen standing today was reconstructed in 1708 in the Tenjuku-yō style of architecture, introduced from China in the late 12th century. Its distinguishing characteristics were inserted bracket elbows, a certain irregularity in the arrangement of the bracket groups, and the peculiar shape of their ends. The present Great Buddha Hall is a third reconstruction; its façade is about 188 ft. long, and the side, about 166 ft., 30 per cent. less in dimension than in the original plan. But the height measures about 157 ft., as in the original building.

In front of the Great Buddha Hall is a large octagonal bronze lantern, produced in the eighth century at the time the Daibutsu was first cast. On its metal panels are wonderful examples of Buddhist angels whose graceful pose and delicate lines of body and drapery show the excellence of the sculptor's modelling art and of the founder's work.

To the east of the Great Buddha Hall stands the Hokke-dō or Sangwatsu-dō chapel the original building built in 733, but with slight modifications. Inside are installed a number of masterpieces of eighth century sculpture in clay and dry-lacquer. The most artistic examples among them are two clay figures standing on either side of the main figure, and which represent Nikkō (the Sun) and Gwakkō (the Moon). Their expression is sublime and superhuman. However, the spirit and flesh are harmoniously united in the human

form (Fig 31)

To the north west of the Great Buddha Hall stands the Shōsō in treasury, a wooden storehouse built in the eighth century, like the treasury of the Tōdaiji monastery. It contains many precious objects which belonged to the Emperor Shōmu and were given to the monastery by the Empress when he died in 756. Together with a great number of other important art objects, there are about three thousand pieces in the treasury. Among these priceless art objects are different kind of furniture, pottery, wooden and leather boxes, lacquered or inlaid with gold, silver, ivory and different colored woods, masks, musical instruments, medicine and textiles. In some of the decorative motives and in the workmanship of these objects, Byzantine, Persian and Indian influences can be recognized. Some might have been imported, but most of them were produced in Japan, as the original documents in the same treasury prove. At present the collection is visible during a limited time in November and to a small number of people owing to lack of space and in order to ensure better preservation of the treasures.

In Nara Park, where roam a number of deer there rises high a five storied stupa near Sarusawa Pond. The stupa tells of the existence of the Kōfukuji monastery, which was originally founded at another place by Fujiwara Kamatari, the ancestor of the Fujiwara family, that prayers might be offered for the success of the famous Taikwa Reform (643-649). When the Imperial Court was removed to Nara in 710, the monastery was transferred here as the tutelary monastery of the Fujiwaras. With the prosperity of the family many sacred buildings were added to the monastery. But these no longer exist today. The stupa itself was

re-erected in the early 15th century after the original plan. Near the stupa stand the East Golden Hall, the West Golden Hall, and the Nan-en-dō. The architectural importance of these buildings is not great, but they contain a number of fine examples of sculpture in different periods. Besides these many more excellent figures are exhibited in the Imperial Household Museum in the park.

On the edge of Mount Kasuga, the eastern boundary of the park, is the famous Shintō shrine called Kasuga-jinsha. The deer in the park were believed from olden times to be the messengers of this shrine, and consequently have always been treated as sacred and never injured by the people. The shrine was founded in 768 by the Fujiwara family, and under them prospered for several centuries, as well as the Kōfuku ji Buddhist monastery. It is interesting to note that Buddhism and Shintō, one the native and the other a foreign religion, were harmoniously blended by the erection of the monastery and the shrine by the same family for their prosperity. This spiritual blending of two religious ideas has expressed itself in the style and the coloring of the shrine, which is known as Kasuga-zukuri architecture. This was the first remarkable influence of Buddhist architecture upon that of the Shintō shrine. It is quite different from the plain style of native Shintō buildings, because in the Kasuga-zukuri the major part of the building is painted in red, the warmest of colors, and partly relieved by quiet green. But enveloped in the evergreen wood the red color of the sacred buildings never suggests vulgarity.

In the middle of the park stands the Nara Imperial Household Museum. Here are placed on view a great number of excellent examples of wooden sculpture of different ages from various Buddhist temples. All students of

art would do well to visit it (See the "Handbook of Japanese Art" by Noritake Tsuda)

In the south eastern suburbs of Nara is an important Buddhist monastery called Shinyakushiji the main temple of which was built in the eighth century. It now contains excellent examples of clay Buddhist figures produced during the same period.

In the western suburbs stand two important Buddhist monasteries which no student of art should miss. They are the Yakushiji and Tōshōdaiji. In the Yakushiji monastery stands the famous three storied stupa erected in the late eighth century, and in the main temple is enshrined the famous Yakushi triad, cast in bronze, one of the greatest masterpieces of the Tempyo era (729-748).

In the Tōshōdaiji monastery stand two unique buildings built in the eighth century, the Golden Hall and the Lecture Hall. The Golden Hall is the most magnificent of all eighth century buildings. The eight columns in the open space of the façade form an impressive row that remind one of the classical orders of Greek architecture. In this architecture Buddhist spirituality is harmoniously blended in its constructive boldness and interior decoration. When one carefully observes this building he will understand how realistic Buddhism was in the eighth century in trying to bring down heavenly beatitude upon earth. In this hall are installed a number of excellent examples of eighth century sculpture.

The Lecture Hall behind the Golden Hall and which was given to the monastery at the time of its foundation is a unique example of palace buildings in the eighth century.

Kyoto, the Greatest Center of Art

The introduction and imitation of things Chinese reached its climax in the eighth century, at the end of which people were satiated with them and keenly needed a change in life and art. At that time in 794, the Emperor Kwammu, who understood the tendency of the age, removed the seat of government to Yamashiro, calling it Heian or "Peace and Ease" which is the present old capital of Kyoto.

But during the first century in the new capital, the intercourse with China still continued. Japan, however, was only interested in the things newly developed in China. Among them new Buddhist sects, the Shingon and Tendai greatly appealed to Japan. Both were quite different from the sects introduced in the preceding centuries.

Shingon Buddhism was introduced by a priest called Kūkai (Kōbō Daishi) and Tendai Buddhism by Saichō (Dengyō Daishi). To the east of the new capital Kūkai founded the Tōji, a great monastery to guard it, and the other priest, Saichō, founded his monastery on Mt. Hiei, north-east of the city. Both were founded under Imperial sanction. Kūkai and Saichō were succeeded by many distinguished priests who exerted a good influence upon the people and government.

These two sects made notable contributions to Buddhist art because both sects needed a large number of new representations of Buddhist deities.

The Tōji monastery, founded by Kūkai, still standing today contains a number of important Buddhist images and

paintings of that time, but the sacred buildings were rebuilt much later

The Enryaku-ji monastery, founded by Saichō, still stands on Mount Hiei, north-east of Kyoto. The mountain range overlooks the city on the west and over the extensive mirror of Lake Biwa on the east. This was the first great monastery in Japan built on a mountain, and so was called "Enryaku-ji on Mount Hiei." From this began the custom of calling Buddhist temples by the prefix of some mountain even when they stood on the plains. For example, there is the Sensō-ji (Asakusa-Kwannon in Tokyo) called by the name of an imaginary mountain, Kinryū-zan.

The buildings erected on Mount Hiei during the days of the founder are gone today; almost all of them were rebuilt in the 17th century, after the ancient style, the altars being lower than the sanctuary. This is the particular style of the Tendai sect. They shelter Buddhist figures which are much older than the buildings themselves.

At the close of the 9th century, intercourse with China was entirely interrupted and there ensued about three centuries of isolation from Chinese culture, during which time Japan assimilated what had been introduced in preceding centuries and expressed pure Japanese taste in architecture, painting and sculpture.

During one hundred and fifty years that followed from the 13th and the first half of the 14th century, Kamakura became the political center of Japanese feudalism and simultaneously of a new art, while Kyoto remained the center of the older one.

In the middle of the 14th century, however, Kyoto became once more a political center during the Ashikaga

Shogunate, and in the field of art left an important legacy to future generations.

Finally, in the latter part of the 16th century, Kyoto came to be the center of the renaissance of art, under the dictatorship of Toyotomi Hideyoshi.

In short, during the first period of Kyoto's history, which lasted four centuries, the arts of the Court had flourished. The next important period was that of Muromachi (1334-1573), when Chinese influence made itself felt. There remain some of important works of arts from that epoch. Finally there developed in Kyoto the splendid art of the Momoyama Period (1574-1614).

The Buddhist temples, Shintō shrines and other buildings in Kyoto where can be seen fine examples of the art of the different periods will be briefly described.

One should visit first of all the Onshi Kyoto Museum of Art, originally founded in 1897 by the Imperial Household for exhibiting paintings, sculpture and minor arts, borrowed mostly from Buddhist temples and Shintō shrines in Kyoto and neighboring districts, and a number of national treasures are also included. They are divided into three departments—history, fine arts, and industrial arts. Painting and sculpture occupy the most important place.

The oldest paintings in the museum are those illustrating the Buddhist scriptures on the "Cause and Effect of the Past and the Present," (Kwako-genzai-īngwa-kyō) mounted as a *makimono*, and the portraits of the Seven Patriarchs of the Shingon sect, loaned by the Tō-ji monastery. Five of these portraits were brought from China, and the other two are said to have been painted by Kōbō-Daishi. They afforded examples to Japanese painters of the art of portraiture during the T'ang Dynasty

A colored painting on silk of Shaka muni Buddha rising from a golden coffin (Shaka Kinkwan shutsugenzu) is also exhibited, it was borrowed from the Chōhōji monastery. It is a unique masterpiece of Buddhist painting during the Heian Period (794-1185).

Buddhist sutras dedicated to Itsukushima shrine in the 12th century by the Heike family are lavishly decorated in rich colors and cut leaves of silver and gold. The decorative art shown in these sutras has never been surpassed by any of the mediaeval breviaries of Europe.

A pictorial biography by Eni of the priest Ippen Shōnin mounted on twelve scrolls, from the Kwankōji and another of the priest Hōnen Shōnin, mounted on forty eight scrolls, from the Chionin monastery, are representative picture scrolls in the *yamato-e* style and reflect the Buddhist faith developed in the Kamakura period (1186-1333). Many other paintings of different epochs are placed on view, in seven different rooms.

The sculpture consisting mostly of Buddhist statues is exhibited in two large rooms. Among them is a unique head of Buddha from the Tōshōdaiji monastery, an example of eighth century sculpture in wood overlaid with lacquer and gold leaf. Another interesting example is a seated lay figure of Kiyomori, the head of the Taira family.

Behind the museum stands the Chijakuin monastery containing gorgeous paintings of the Momoyama Period (1574-1614). South of the museum is the Sanjūsangen dō chapel in which are enshrined a great number of gilded figures of Kwannon, offering a magnificent spectacle.

On the slopes of Mt. Higashiyama, which marks the eastern boundary of the city, are famous temples and gardens of interest to students of Japanese art. Famous among

these are the Buddhist monasteries of Kiyomizu dera, Chion-in, Nanzen-ji and Ginkaku ji, and the Shintō shrine called Inari

Kiyomizu dera monastery stands among beautiful surroundings on Mt Higashiyama. One will be attracted by the rhythmic beauty of the roof of the main temple, built in the early 17th century, its front stage constructed over a precipice is an interesting example of Japanese Buddhist architecture

Chion in monastery, near the Miyako Hotel, has an impressive Main Hall or Miei dō and fine altar of the Jōdo sect

One of the buildings of Nanzen ji monastery is an important historical monument of the latter 16th century. All the sliding screens that separate the rooms are decorated with pictures in rich colors by painters of the Kano school. Among these, that which represents tigers roaming through bamboo groves is the most famous

The famous "Silver Pavilion" (Ginkaku ji) with its garden, erected in the latter part of the 15th century by the eighth Shōgun, Yoshimasa, is one of the finest sights in Kyoto

In the suburbs north west of the city stand several great monasteries, the Daitoku ji, Kinkaku ji, Myōshin ji and Ninna ji, and the Kitano Shintō shrine

The Daitoku ji is the head monastery of the Rinzai sect. In its inhabited part stands a historical building the Hōjō erected in the early 17th century. The landscapes in black and white of the four seasons on the sliding screens were painted by Kanō Tannyū, and the rooms open out on a garden which is said to have been laid out by Kobori Enshū, a famous tea master. At the entrance to the garden

is a Karamon gate, brought from some other temple. It is lavishly decorated with carvings of the Momoyama Period (1574-1614).

South west of the Daitokuji monastery is the famous Kinkakuji or "Golden Pavilion" erected about the end of the 14th century by the third Shōgun, Ashikaga Yoshimitsu. It stands on the edge of a large pond, and commands beautiful surroundings.

At south east of the "Golden Pavilion" stands the famous Shinto shrine called Kitano jinja, dedicated to Sugawara Michizane. In the precincts is a treasury in which precious objects of art may be seen.

In the north western suburbs of Kyoto stand the famous monasteries of Ninnaji, Myōshinji, Daikokuji and Jingoji.

Nijō Castle, built by Ieyasu, the First Shōgun of the Tokugawa government in the early 17th century, occupies the center of Kyoto. Within its enclosure are five important palace buildings, with interiors handsomely decorated with carvings and paintings.

Near Kyoto Station is the Nishi Hongwanji, the great monastery of the Shinshū sect of Buddhism, which has in its precincts several palatial buildings built in the late 16th century. Most of the sliding screens, as well as the *ramma* panels and ceilings are painted in rich colors. The splendor of this interior decoration after the style of the Momoyama Period (1574-1614) may be seen in all the rooms of the palace buildings.

In the southern suburbs of Kyoto are three famous Buddhist monasteries of great interest to students of Japanese art. They are the Hōōdō, or Phoenix Hall, Daigoji and Mampukuji. The Hōōdō, erected by the Fujiwara nobility in the

middle of the 11th century, is the finest temple to be seen today. Its style of architecture, which harmonizes with the surrounding landscape, is beautiful beyond description. Its interior is the best example of architectural decoration of the Heian Period (794-1185).

The wooden image on the altar represents the Amida Buddha, it is the representative work of Jōchō. The Buddhist paintings on the walls and the door panels of the hall are also unique examples of their kind of the same period.

Daijōji monastery, founded in the 9th century, consists of a magnificent five storied stupa of the 10th century, the Golden Hall of the 13th century, and living quarters for the priests known as the Sambō in the last being fine examples of dwelling houses of the late 16th century. The garden around them is the most famous one laid out in the Momoyama Period.

In Mampukuji monastery, one of the rare examples of Chinese style of Buddhist architecture of the Ming Dynasty, almost no Japanese taste or principle is expressed.

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Kamakura and Tokyo as Centers of Art

Historical Kamakura has become a popular summer resort where wealthy people live who are weary of city life and seek uninterrupted rest and peace. However, what makes Kamakura intrinsically important and attractive all the year round, is its projection of old Buddhist monasteries and Shinto shrines which survived the first feudal age in Japan and all succeeding political changes. This shows how important and indispensable was the spiritual culture through all those ages and how dear to the human mind. It would be highly instructive to find what is essentially permanent in life and to study the outward expression such as form and color of the works of art which were bequeathed by the Kamakura Period (1186-1333).

Kamakura became the seat of government of the first Japanese feudalism toward the end of the 12th century, which position it occupied for about one century and a half. During this period Kamakura became infused with new life when intercourse with China was re established and the Zen sect of Buddhism was introduced. The new sect brought about a remarkable change in the esthetic appreciation of the people, especially among the military class. Simplicity and boldness developed in exact contradiction to the delicacy and feminine beauty of the court nobles in the preceding period. This new spirit began to express itself in painting sculpture and architecture. A number of examples of sculpture and painting are to be seen in Kamakura today but those of architecture are very rare.

In the compound of the Tsurugaoka Hachiman shrine stands the Kokuhō-kwan Museum, in which a number of fine examples of Kamakura sculpture are always on view; and some representative masterpieces of painting of the Kamakura Period, loaned by Buddhist monasteries, are shown from time to time in the gallery.

The Tsurugaoka Hachiman shrine was founded by the Genji family as its tutelary god. However, it was often destroyed by fire, and the present building erected in the Edo Period (1615-1866) has been recently repaired. Its style is called Gongen-zukuri, which is one of the most popular forms of the Shintō shrine during the Edo Period.

In the treasury of this shrine is a unique example of sculpture in wood. It represents Benzaiten, the Goddess of Music, a nude figure in a sitting position and holding a musical instrument, a *biwa* or lute. However, the beauty of the nude was not meant to be admired, but to be clothed in different ways like a living person. Such was the appreciation of nude figures in old Japan.

Among the greatest monasteries of the Zen sect in Kamakura is that of the Engaku-ji which contains some important examples of paintings produced in Japan and others introduced from China. They are not shown to the public, a few, however, have been loaned by the Kokuhō-kwan Museum described above. This monastery was founded in 1282 by Tokimune, a famous dictator of the Hojō family. The original buildings were all lost except the Shariden, which is the only example of architecture of the period found in Kamakura. The large and thickly thatched roof gives a feeling of heaviness easily supported by the densely grouped brackets. The interior is simplicity itself, no colors being applied to any constructive members of the building.

The doctrine of Zen Buddhism is here expressed in a visible way (Fig 66)

In Kamakura is a colossal bronze statue of Amida Buddha known throughout the world as the famous 'Daibutsu of Kamakura'. It was cast at about the middle of the 13th century. The figure measures about 36 ft in height, the length of the face measuring about 7 ft. It is unquestionably a masterpiece of Kamakura sculpture.

Near the Daibutsu stands the famous Hase dera temple, in which is installed an eleven-headed Kwannon about 30 ft high. It is made of wood and overlaid with gold leaf. Besides these, none should fail to visit the Kenchō-ji, another monastery of the Zen sect.

When Kamakura was at the height of its prosperity, Edo (present Tokyo) was occupied by Edo Tarō and later by Ōta Dokwan, who built Edo Castle. Finally Tokugawa Ieyasu settled there and established the firm peace of the feudal age which lasted about two centuries and a half (1615-1866), during which time Edo became the political as well as the cultural center of Japan. However, in the first year of Meiji (1868), the Imperial Court was removed from Kyoto to Edo, all administrative power was restored, and feudalism came to an end. The name Edo was changed to Tokyo, meaning Eastern Capital. We shall now review the different phases of the cultural life of Tokyo.

Of the old Imperial Palace (Kyūjō) there remain seven small castle towers, moats and stone walls, built at the time of the Tokugawa family. The three largest monasteries of the Edo Period (1615-1866), are found in Tokyo. They are the Zōjō-ji monastery in Shiba Park, the Sensō-ji monastery in Asakusa Park and the Kwan'ei-ji monastery

in Ueno Park.

The Zōjō-ji was made the tutelary monastery of the Tokugawa family in the 17th century. The original main buildings have disappeared today except the two-storied red gate, the oldest and largest temple gate in Tokyo.

In the precincts of this monastery are four magnificent mausoleums which were erected for the second, the sixth, the seventh Shōguns and the wife of the second Shōgun; all of the Tokugawa family. The finest and most gorgeous building is the mausoleum of the second Shōgun, which may be compared with the beautiful Nikkō shrine, dedicated to the soul of the first Shōgun Ieyasu. Completed in 1635, it is typical of mausoleum architecture developed in the early Edo Period, as it is a combination of Shintō and Buddhist styles.

In Asakusa Park stands the Sensō-ji monastery, the main hall of which was built in the middle of the 17th century by the third Shōgun Iemitsu. It is the largest existing building of Buddhist architecture in Tokyo; it is always crowded with visitors who throng here day and night to offer up their prayers.

The Kwan-ei-ji monastery in Ueno Park was founded to protect Edo castle according to the advice of an eminent priest, Tenkai, highly respected by the first Shōgun Ieyasu, and who enjoyed great favor in his government. In such circumstances the monastery was a magnificent edifice. However, there remain today only mausoleums of the fourth and fifth Shōguns, and a five-storied stupa which tells us something of the past glory of the monastery.

Tenkai also dedicated^a Tōshō-gū shrine to the Shōgun Ieyasu. It was rebuilt in 1651¹ and still stands near the five-storied stupa. It belongs to the Gongen-zukuri style of

Shintō architecture, and the interior as well as exterior is elaborately decorated with carvings in rich colors and paintings.

Ueno Park also contains two art museums, Tokyo Imperial Household Museum and a museum belonging to the Tokyo Imperial School of Fine Art. Besides these museums there is the Tokyo Prefectural Art Gallery, where exhibitions of contemporary art are held in spring and autumn.

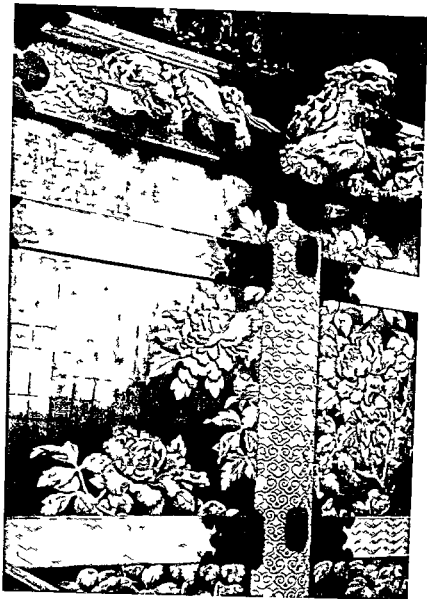
The Tokyo Imperial Household Museum, the largest art museum in Japan, was founded in 1882. The exhibits are divided into three departments, the Historical Department, the Fine Arts Department, and the Industrial Arts Department. The main building is now under reconstruction, and is expected to be completed by the end of 1937; until then exhibits are shown in the Hyōkei-Kwan Hall which survived the great earthquake of 1923. The museum has a large collection of painting as well as some rare examples borrowed from temples and private collectors. Among the famous paintings are the picture of Fugen Bosatsu of the 11th century (Fig. 6) which expresses the ideal of feminine beauty as conceived by the people of those days; and a famous landscape painting of the 15th century by Sesshū, in which the intrinsic appreciation of nature by the priest-painter of Zen Buddhism is most ably expressed. There is also that gorgeous pair of screens painted by Kanō Sanraku in the early 17th century.

In the museum attached to the Tokyo Imperial School of Fine Art are placed on view Japanese and Chinese art.

There are two more art museums in Tokyo, besides those mentioned above. One is the museum called Yūshū-kwan situated in the precincts of the Yasukuni Shrine at Kudan

It contains Japanese arms and armor. Here one may enjoy the beauty of Japanese armor, decorated with colorful threads and leather, and highly-worked sword of every period.

The other museum, near the American Embassy, is the Ōkura Antiquity Museum, in which rare examples of Chinese art are shown and also those of Japanese art.



Detail of *Yōmei-mon* Nikkō Tōshō-gu

Yōmei mon gate is approached by steep flight of stone steps. Because its architecture is the most elaborate of all the buildings, this famous gate is popularly called Higurashi no mon or "Day Spending gate, as visitors are so captivated by its beauty that they are in danger of forgetting the time while admiring it (Fig. 62). It is a two storied gateway with three column intervals and a roof with carved gables. The construction of the cornice is most complicated, all the brackets being lacquered in black, and the chamfered parts in gold. Between the groups of brackets are inserted stucco figures of Chinese sages. The pillars are ornamented with birds and animals in bas relief, circular in shape, like appliqué. Among the animals is a tiger called the "Tiger of the Grain" because the natural grain of the wood represents his stripes. The embellishments on this gate are principally of a sculptural nature, painted in rich colors. The ornamentation however, harmonizes so skilfully with the surrounding landscape that there is no vulgarity in over elaboration. The galleries extending from the gate are filled with wonderful polychromatic carvings of phoenixes, peacocks and other birds of gorgeous plumage.

In front of this gate, stand a tall chandelier and two lanterns all three of bronze, which were dedicated to the shrine by the ruler of Holland in 1636.

On either side of the passage stands a drum tower and a bell tower. Behind the former, stands a magnificent Buddhist chapel the Honji-dō in which is enshrined Yakushi the healing Buddha whom Jeyasu worshipped as his tutelary Buddha.

On the ceiling of the sanctum is painted in ink a dragon by Kanō Yasunobu, called the Naki ryū or crying dragon, because it cries like a bell ringing if one claps his hands.

beneath its head.

Returning through the Yōmei-mon gate we see, on our left, the Shin-yō-den or black lacquered storehouse of the sacred portable shrines; and on the right the Kagura-den, a stage for sacred dances. Next, we come to the innermost gate, the Kara-mon which is also elaborately decorated with many colored carvings

Inside the Kara-mon gate stands the main shrine, composed of the Hai-den or hall for worship, the Ishi-no-ma or stone-floored chamber, and are innermost shrine sumptuously ornamented with painted sculptures.

The style of this shrine is the Gongen-zukuri, one of popular type of Shintō architecture.

As one leaves the eastern gallery of the Yōmei-mon, one may see the famous sleeping cat among the carvings of the freize, then reach the Sakashita-mon from which starts a series of long, winding flights of stone steps about two hundred altogether. Here are the farthest recesses of the Tōshō-gū, where stands the tomb of Ieyasu to whom the Tōshō-gū shrine is dedicated.

The Tōshō-gū is on the whole the best example of mausoleum architecture, developed in the early Edo Period, or the early part of the 17th century

On the west of the Tōshō-gū shrine is the Daiyū-in, dedicated to the third Shōgun Iemitsu. The Daiyū-in was completed in 1653; the general plan is similar to that of the Tōshō-gū, although it contains more Buddhistic elements than the Tōshō-gū. It belongs to the Rinnō-ji monastery of the Tendai sect of Buddhism

All the wooden parts of the buildings are painted red, the walls are white, and the roofs are thatched with the *hinoki* bark of dark neutral tones. These three colors harmonize well with the evergreen trees in the background and the expanse of water before the façade.

On the west side of the grounds is a *Noh* stage, erected by Mori Motonari, and one of the oldest examples of its kind.

Near the western exit of the shrine is a treasury in which a number of artistic objects are placed on view.

On a hill near the shrine stands a five storied stupa erected in the middle of the 16th century. Its architecture is in a style which is a mixture of native and Chinese.

Near the stupa is a large building, the *Senjo kaku*, erected in the late 16th century by Toyotomi Hideyoshi, and now dedicated to his spirit.

A sacred dance is performed for visitors on special application. The many scenic spots in and around the island are also of great interest to tourists, and motor boat excursions can be made in all seasons except winter.

Reiho kwan Museum, Kongobu ji and other Temples on Mt Koya

Kōyasan, literally "Plateau Mountain," was virgin land when it was selected by Kobō Daishi for the headquarters of the new Shingon sect that he founded at the beginning of the 9th century. Since his time, the extensive area has been consecrated and the trees protected, so that today we see old inspiring cedars and *maki* soaring high to the sky.

Since olden times the monastery has been venerated by Imperial families, military chiefs as well as common people. There were once a large number of buildings of great architectural merit, but, unfortunately, repeated fires destroyed the precious relics of Buddhist art and faith. There now remain only a few, which have been made national treasures. However, several Buddhist paintings and works of sculpture, excellent examples of different ages, remain in several temples at Koyasan, while most of them form a large collection in the Reiho kwan Museum there and which is open to the public. Students of art are advised to visit the museum first.

Among the Buddhist paintings in the museum, the following are the most important and worthy of study —

1) Amida and Twenty five Bodhisattvas coming down from heaven (Fig 5). In quality and scale, this is one of the greatest Buddhist paintings, and it is a national treasure. The artist is said to be a priest named Eshin. The outlines of the sacred figures are entirely built up with fine, red delicate lines, and the main figure is gorgeously decorated.

with designs in gold. The Bodhisattvas are very human in the expression of their faces and bodies. The variety of colors and the graceful postures mark the full glory of the feminine beauty of the age in which this painting was produced, that is, about the 10th century.

2) Butsu Nehan zu, "Buddha's Entrance into Nirvana." This is painted in color on silk. Compared with other well known pictures of Nirvana, this one has fewer figures or animals surrounding the Buddha. Grief is not so exaggerated as it is usually, and the delicate lines and lovely color scheme well represent the feelings and ideals of the Heian Period. In a corner of the picture is inscribed "Copied in the third year of Ōtoku (1086)." This date shows that this picture is the oldest among the pictures of Nirvana whose dates of achievement are definitely known.

3) Portrait of Kanroku Sōzu, attributed to Kobō Daishi. It is painted in color on silk. Kanroku Sōzu was a learned priest who initiated Kōbo Daishi in the Shami Kai. It is a successful attempt to paint the greatness of the priest, and is a famous masterpiece of portraiture of the Heian Period.

The museum contains some excellent examples of wood sculpture, among which the Fudō of Shōchū-in will not fail to attract the visitor.

Among the minor arts is a lacquered chest decorated with the iris and birds in gold and mother-of-pearl, famous for its elegant design and color scheme of gold and white on a black lacquer ground.

There remain a few unique examples of painting such as the Red Fudō in the Myōō-in (Fig. 4) and several masterpieces of Buson in the Shinnō-in monastery. However, it is very



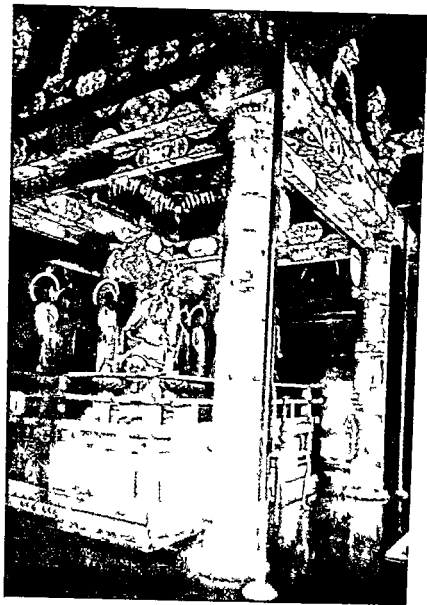
Fudô-in Chapel, on Mt. Kōya

Chuson-ji Monastery of Hiraizumi

Hiraizumi is the site of the aristocratic culture which was transplanted from Kyoto by Fujiwara Kiyohira and his successors, Motohira and Hidehira, who wielded supreme power over eastern Japan in the early 12th century.

It is situated on Seki-san, a hill overlooking a vast landscape. Once there were about forty temples and more than three hundred buildings in which lived the priests. Out of all these buildings, there remain only two building to show us something of the past splendor, the Konjiki-dō and the Kyō-zō.

The Konjiki-dō was erected in 1124 by order of Fujiwara Kiyohira, who wished it to serve as his own mausoleum. It is a small one-storied edifice, 18 ft. square, fully decorated in the interior with artistic designs in gold lacquer and inlaid mother-of-pearl. The outside was originally overlaid with gold leaf, whence its name, Konjiki-dō, or Gold-colored Chapel. In the 13th century the whole building was protected by an outer covering built around it. The interior is wonderfully well preserved. The image of Amida and his attendant figures are enthroned on a dais, under which lie buried Kiyohira, Motohira and Hidehira. The columns, brackets, tie-beams, and other horizontal members are profusely decorated with the *hosoge* design, mother-of-pearl on a lacquered ground, and their colors harmonize beautifully. The panels on each side of the dais are decorated with peacocks in gilt-repoussé, and their tails are studded with colorful gems. The whole interior is of the



Interior of Chūson-ji Monastery

best style of the later Fujiwara decorative art and can be compared with that of the main part of Ho-o do or the Phoenix Hall in Kyoto

The Kyo zo was built in 1108 for the purpose of preserving Buddhist sutras. Along the walls are wooden shelves on which are arranged many black lacquered sutra cases. In the middle of the room is an octagonal dais decorated with mother-of-pearl inlaid and gilded metal fittings. In front of the dais are several pieces of lacquered furniture also rare examples of later Fujiwara style. Their delicate workmanship is most worthy of notice.

Besides these two sacred buildings is the Treasury (Hōmotsu kwan) in which are installed numerous excellent examples of art objects produced in the 12th century.